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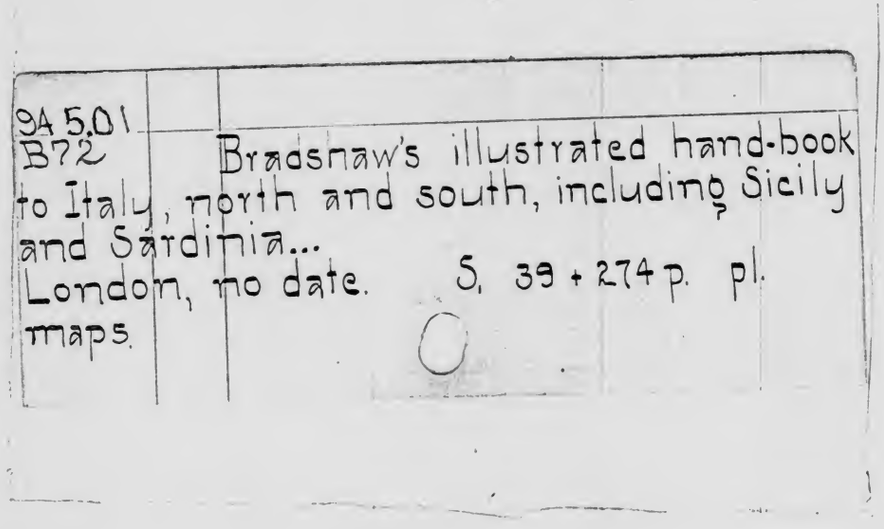
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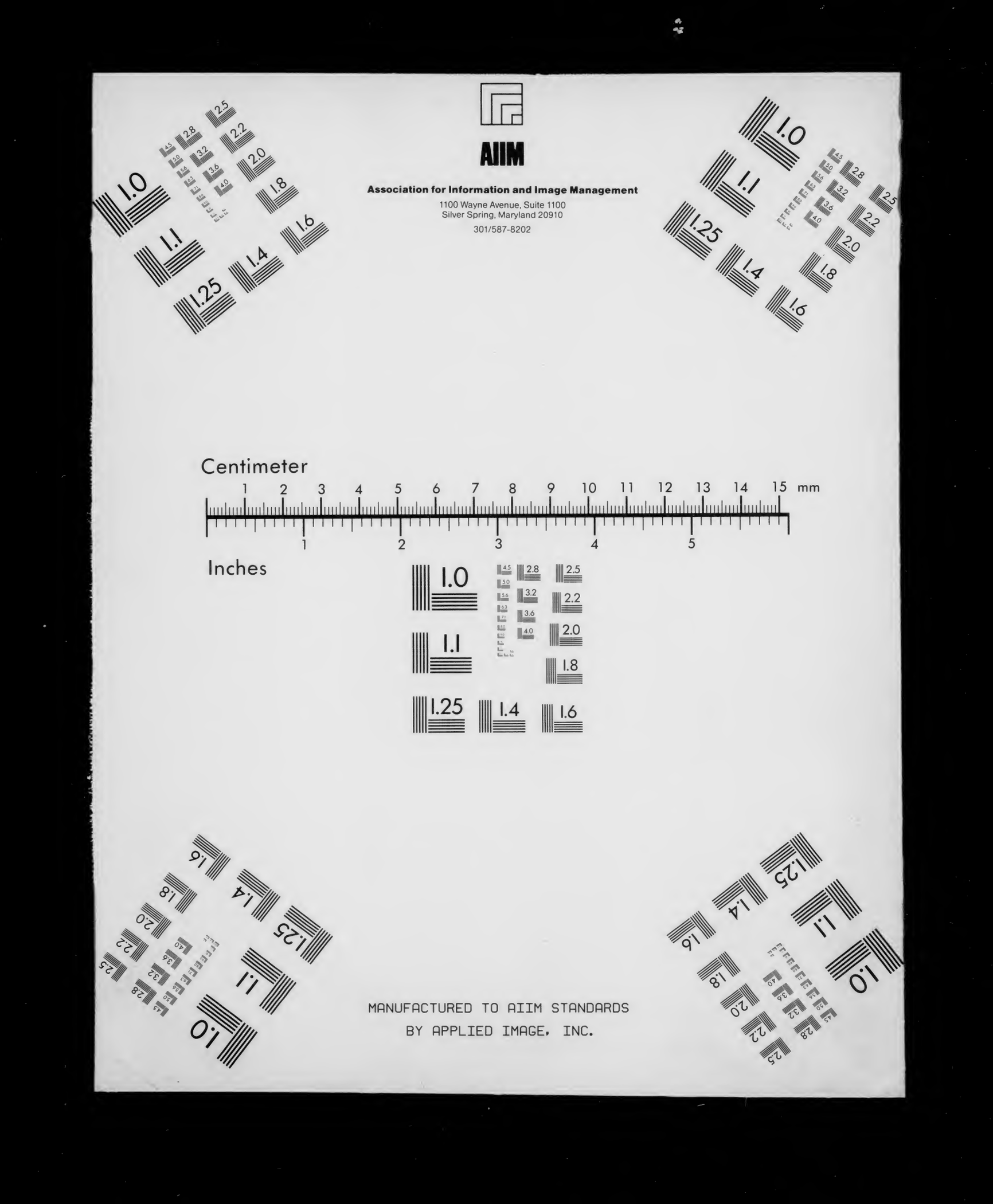
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	Ludgate Hill "	8 35 "	7 40 "
		Friday.	
BRUSSELS	*Via* Calais.....arr	6 47 a.m.	5 52 p.m.
	Via Ostend "	7 0 "	5 17 "
			Sleep.
			Thursday.
	dep	9 43 "	11 5 a.m.
COLOGNE	arr	4 0 p.m.	6 45 p.m.
			Sleep.
	dep	5 0 "	Friday.
		Saturday.	6 0 a.m.
MUNICH.....	arr	8 13 a.m.	9 30 p.m.
	dep	10 45 "	11 0 "
		Sunday.	Sunday.
BOLOGNA	arr	12 10 noon	2 10 a.m.
	dep	1 0 p.m.	3 0 "
		Monday.	
BRINDISI	arr	3 55 a.m.	9 40 p.m.

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	Victoria "		
	Ludgate Hill "	7 40 "	7 40 "
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			Sleep.
	dep	8 40 "	Thursday
		Saturday.	3 5 p.m
TURIN.....	arr	6 49 p.m.	Friday
		Sleep.	9 40 p.m
		Sunday.	Sleep.
	dep	6 0 a.m.	Saturday
			7 35 p.m
			Sunday.
BOLOGNA	arr	12 45 noon	2 42 a.m.
	dep	1 0 p.m.	3 0 "
		Monday.	Sunday.
BRINDISI	arr	3 55 a.m.	9 40 p.m.

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LONDON dep.	Charing Cross Sta.	7 40 a.m.	8 45 p.m.	7 40 a.m.
	Cannon Street "	7 45 "	8 50 "	7 45 "
	Victoria "			
	Ludgate Hill "	7 40 "	8 35 "	7 40 "
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ROME arr		5 40 p.m.	6 23 a.m.	6 30 a.m.
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NAPLES..... "		9 15 p.m.	2 50 p.m.	2 50 p.m.

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	Cannon Street "	7 45 "	7 45 "
	Victoria "		
	Ludgate Hill "	7 40 "	7 40 "
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NORTHERN ITALY.

Turin to Florence.

PIEDMONT—LOMBARDY—VENETIA—EMILIA—ROMAGNA.

TURIN—VAUDOIS COUNTRY—AOSTA—GENOA
AND THE RIVIERA.
MILAN—LAKES MAGGIORE, COMO, Etc.
BRESCIA—VERONA—MAGENTA—SOLFERINO—VICENZA—
PADUA—VENICE—PAVIA—
MANTUA—PARMA—MODENA—FERRARA—RAVENNA—
BOLOGNA—SAN MARINO—Etc., Etc.

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PREFACE.

This HAND BOOK TO ITALY is in continuation of our series of Guides, and embraces the whole extent of the Italian Peninsula, according to the new territorial divisions established since the Treaty of Villafranca.

It offers to the Traveller or Resident, in *one moderately sized volume*, a complete description of every place and locality of any importance—with a particular account of all the Galleries, Works of Art, Buildings, Sights, Natural Scenery, and other objects of interest; and, throughout, it is adapted, as usual, to the latest development of the Railway system.

We shall esteem it a favour if those who use the work will have the goodness to forward any corrections or suggestions for improving it, to 59, Fleet-street, London; or Albert Square, Manchester.

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INTRODUCTION

I.—USEFUL INFORMATION.

*** The Special Edition of BRADSHAW'S CONTINENTAL RAILWAY GUIDE (published monthly, at 59, Fleet Street, price 3s. 6d.), containing full particulars of all the Railways, Steamboats, Coaches, etc., is so indispensable a Companion for Visitors to every part of the Continent, that in the course of the following remarks we shall take it for granted that the reader has that useful work in his hands, and shall therefore make frequent reference to its contents in order to avoid repetition here.

Passports.—See page xlv. of *Bradshaw's Continental Guide*, for all the necessary directions on this head. Our agent, Mr. W. J. Adams, of 59, Fleet Street, London, will undertake to procure the Passport, with its *visas*. Though now rarely asked for in Italy, it is always useful; and is, indeed, absolutely requisite, to enter the Austrian or Papal territories. It is in fact a stranger's card of introduction to all the official world on the continent. On leaving Rome, passports must be signed by the Consul and countersigned by the Government; total fees, 6s. 4d. When changing for Ceprano, on the Naples line, you are made to pay 10 bajocchi more.

Money.—Circular notes for £5 and £10, payable at the principal towns, may be obtained in London (see p. xlv. of *Bradshaw's Continental Guide*). English coin should always be changed for the current coin of the country, at the money changer's (cambia moneta). For a visitor constantly moving about, the expenses may average 16s. to 20s. a day; including travelling, living, and sightseeing. Sovereigns may be exchanged in England at 25f. 10c. to 25f. 25c. In Italy, Napoleons pass, worth 20f. or 16s.

The equivalent for a franc in Italy, is the "lira nuova" (*pl.* lire), or "lira Italiana," worth 10d.; bearing V. Emmanuel's head and the words "Re eletto," and divided into 100 "centesimi," or centimes.

The currency of Italy is now uniform for the whole kingdom. Copper or bronze pieces of 5c., 3c., 2c., and 1 centesime, or ½ farthing, are coined. Silver pieces of ½th franco, ½ franco, 2 and 5 franchi. Gold pieces of 5, 10, 20 franchi. Old dollars, francesconi, are disappearing. There is very little paper money.

One pound sterling (English)=25 lire and 21 centesimi (Italian); or 29 lire (Austrian). One shilling =1 lira and 26 cent. (Italian); or 1 lira 44 cent. (Austrian). One penny=10½ cent. (Italian); or 12 cent. (Austrian). N.B.—These vary a little with the rate of exchange.

TABLE OF ITALIAN COINS, NEW AND OLD, WITH THEIR VALUE IN ENGLISH MONEY:—

Italian.		*English.*
Bajocco	worth	½d.
10 bajocchi=paul	,,	5½d. to 5½d.
Carlino (Naples) = 10 grani	,,	4d.
12 carlini=1 piastra	,,	4s. 1½d.
Centesimo	,,	⅜d.
100 centesimi=1 franco	,,	10d.
10 centesimi	,,	1d.
Crown (Roman), or Scudo	,,	4s. 3½d. to 4s. 6d.
Ducato (Naples)=10 carlini	,,	3s. 4½d. to 3s. 5½d.
Franco=100 centesimi	,,	10d.
25 franchi	,,	20s.
Florin (Austrian) = 100 soldi (divided into ¼ florin and 10 soldi pieces)	,,	2s.
10 florins (Austrian)	,,	20s.
Grano	,,	½d.
10 grani=carlino	,,	4d.
Lira or franco	,,	10d.
Lira (Austrian)	,,	8d.
Napoleon (French)	,,	16s.
Oncia (gold)=3 ducati	,,	10s. 4½d.
Paul or Paolo (Roman)=10 bajocchi	,,	5½d. to 5½d.
45 to 47 pauls	,,	20s.
Pistola (Naples)	,,	13s. 8½d. or 7s. 3d.
Scudo (silver), Roman crown	,,	4s. 3½d. to 4s. 6d.
Piastra or scudo (silver, Naples)=12 carlini	,,	4s. 1½d.
Sequin	,,	8s. 10½d
Soldi	,,	1-5th of a penny
5 soldi	,,	1d.
Zecchino or sequin (gold)	,,	8s. 10½d.
Zwanziger or Austrian Lira	,,	8d
30 zwanziger s= 10 Austrian florin	,,	20s.

Hotels.—The usual times for table d'hôte dinner are one and five. A plain breakfast may be had of chocolate, bread and butter, and fruit, as grapes, figs, etc. A fair dinner at three francs, including vino ordinario. The national siesta after dinner is worth imitation in hot weather.

At an hotel servants are charged in the bill (buono mano) at one franc or two pauls per day. Boots or "facchino," ½ franc. The waiter is called "cameriere;"—at a caffé "bottega" (shop). Table d'hôte is "tavola rotonda." A cook shop is "trattoria." An inn, "albergo" (or "alberghi," plural), "osteria," "locanda." See the vocabulary at the end of the special edition of *Bradshaw's Continental Guide*.

As to the propriety of making a bargain beforehand with the host, the following is the advice of an experienced traveller, Mr. T. A. Trollope. "It is again and again written in the guide books, with reference to various hostelries, 'Make your bargain.' My own long experience of Italian travelling would lead me to say, Never do anything of the kind. It indisposes the people to you. It is contrary to the habits of the country. It will much diminish your comfort; and in nowise profit your purse. Neither imagine that any economy will be achieved (except in the case of the great cities where accommodaton of different degrees of luxury is provided at recognized and avowedly different scales of charges) by limiting your demands to anything less than the best the house can give you in point of rooms and fare. Tell the host good-naturedly and cheerfully to do the best he can for you in both respects; not meaning, of course, to include in this 'best' foreign wines, or such extra articles as are supplied only on special demand. Say nothing about prices. But when the bill is brought in, if it is an extortionate one, just cut it down to a fair charge, taking care that the sum you fix is rather more than less than the absolutely strict rate. If it be done good hmmouredly and quietly, and with evident knowledge of what the charges ought to be, the traveller will find that it will always be acceded to with a good grace, and that the operation will not be attended by the disagreeables inseparable from the work of making a bargain for your entertainment on entering the house. The striking off of this *tara* on the bill ought not to be done as if the objector considered the innkeeper as a rogue, but simply as a matter of course; as a merchant considers defalcation under the heading of 'tare and tret.'"—*Trollope's Lenten Journey.*

Postage.—Letters to a traveller in Italy should be addressed "Posta Restante," or "Ferma in Posta," that is, to be called for; or else to the care of a banker, or the landlord of an hotel.

There is a daily mail from London to Italy. See page xxxix *Bradshaw's Continental Guide.*

In Italy, the postage on letters is 15 centesimi (1½d.) the quarter ounce, payable by a stamp.

Weights and Measures ("Pesi e Misure").—The metrical system based on the French, was adopted in Italy in August, 1861. It is worth notice, that it was also made permissive in England (by Act 27, 28 Vic., cap. 117) in 1864.

In the Italian names, "ch" takes the place of "k," as *chilometro* for kilomètre, by which all distances are now measured; and the "h" is dropped, as in *ettolitro* for hectolitre.

ALPHABETICAL TABLE OF WEIGHTS AND MEASURES, NEW AND OLD.

Acre = 4,000 square metri, nearly.
Barile of wine (Tuscan) = 12 gallons.
Barile of oil (Tuscan) = 8·8 gallons.
Bushel = 36·348 littri.
Chilogramma = 2 lbs. 3 oz. 4·4 drachms
10 chilog. = 22 lbs. 1 oz.
54 ,, = 112 lbs.
Chilometri=1,000 metri=⅝ mile=1,093 yards, 1 foot, 10·79 inches.
10 chilom. = 6¼ miles.

(To turn chil. into miles, nearly, multiply by 8 and divide by 5.)

Ettara (hectare) = 2½ acres, nearly; or 2·471 acres; or 2 acres 2280·3 square yards.
10 ettare = 25 acres, nearly.
Ettolittri (hectolitre) = 2 bushels, 3 pecks, 0 077 pints.
Foot = ·304 metro.
Fathom = 1·829 metri.
Gallon = 4·543 littro.
Gramma = ·5644 drachms avoirdupois.
Litro (litre) = 1·7608 pints = 61·028 cubic inches.
Metro = 1·094 yards, or = 3 feet 3·3708 inches, or = 3·281 feet, or = 39·37 inches.

(To turn metri into yards, add 1-10th.)

100 metri = 328 feet.
1,000 metri (chilom.) 3,281 feet, or about ⅝ mile.
Mile (English) = 1,609·315 metres, or = 1·609 chilometri.
6 miles (English) = 10 chilom., nearly.
10 ,, ,, = 16 ,, ,,
Mile (Italian, or geographical) = 2,025 English yards = 1,852 metres.
Mile (Neapolitan) = 2,435 yards.
,, (Piedmontese) = 2,697 yards
,, (Roman) = 1,628 yards.
,, (Tuscan) = 1,808 yards.
Moggio = ⅓ acre.
Ounce (avoirdupois) = 28·35 grammes
,, (troy) = 31·10 gramme
Palmo = 10⅜ inches.
Post (old) varies from 4½ to 11 English miles.
Quart (imperial) = 4·54 littri.
Quarter (dry measure) = 290 78 littri.
Quintal (Tuscan) = 100 Tuscan lbs. = 74·8 English lbs.
Pound (avoirdupois) = 453·59 gramme.
,, (troy) = 373·24 gramme.
Tomola = ¼ quarter.
Yard = ·9144 metri, or about 9-10ths.

(To turn yards into metri, take off 1-10th.)

square yard = 0·836 square metre.

Routes to Italy.—See *Itinerary of Routes* and lists of railways, steamers, diligences, etc., in *Bradshaw's Continental Guide.*

By that useful directory it will be found that Genoa may be reached through France or Switzerland in two-and-a-half to three days (or only forty hours of actual travelling by short route); or about £7 10s. to £8 10s., first class. Leghorn, in three to three-and-a half days, for £8 10s. to £9 10s. Florence, in three to three-and-a-half days (or only forty-eight hours of actual travelling), for £9 to £11. Rome, in four to five days, for £10 10s. to £13, or sixty hours travelling. Naples, four to five-and-a-half days, £11 10s. to £13.

The direct land routes are those through France or Switzerland; indirectly, through the Tyrol.

Sea routes from Southampton to Malta (ten days); thence to Messina, Palermo, etc., or from Liverpool to Palermo, etc., three times a month; or from London by the new London, Italy, and Adriatic Company's boats.

1. To Paris, Lyons, Marseilles; and by steamers to Genoa, Leghorn, Civita Vecchia; or Marseilles by land, to Nice, Genoa, etc. In the season, berths on board the Marseilles steamer, for Civita Vecchia, must be secured in advance, at London or Paris. You forfeit half the passage money if you do not sail on the day specified. Nice may be reached in thirty-three hours of actual travelling.

2. To Paris, Chambery, Mont Cenis, Turin, etc A through ticket by South Eastern Railway, *viâ* Boulogne, etc., costs £6 16s. (first class), or £5 5s. (second class), to Turin, in thirty-eight hours of actual travelling. See skeleton Route, page 21.

3. To Paris, Geneva, Martigny, Great Saint Bernard, Aosta, Turin. About forty hours of actual travelling, to Martigny, under Mont Blanc.

4. To Paris, Geneva, the Simplon, Lake Maggiore, Milan. A single through ticket by South Eastern Railway, *viâ* Boulogne, etc., to Milan costs £7 8s., or £5 15s.; about fifty-two hours of travelling.

5. Up the Rhine, Bâle, Lucerne, the St. Gothard, Lake Maggiore, Milan, or Lake Como and Milan. About fifty-five hours.

6. The Rhine, Bâle, Lucerne, Coire, the Splugen, Como, Milan. A through ticket, *viâ* Ostend, etc., costs £8 3s., or £7 3s. About sixty-five hours.

7, Through the Tyrol, by Innspruck, the Engadine, Stelvio, and other passes, to Trent, Lake Garda, Verona, Milan, or Venice. About sixty to seventy hours.

8. To Vienna, Laibach, Trieste, Venice, or Ancona, etc. About eighty hours of actual travelling to Venice.

Italian Overland Route to Egypt.—The extension of the great Adriatic Coast line to Brindisi (the ancient *Brundusium*) makes this place the most eligible starting point for the East, instead of Marseilles. It is 700 to 800 miles nearer to Alexandria, and only within *three days' sea passage* of that city. A sum of 6 million francs has been voted by the Chamber for the improvement of the port. The whole distance by railway across Europe from Boulogne to Brindisi is about 1,340 miles, as follows:

	Miles.
Boulogne to Paris	157
Paris to Turin, about	490
Turin to Ancona	346
Ancona to Brindisi, about	346

or about eighty hours of railway to Brindisi from Boulogne, or eighty-five hours from London.

Railways in Italy.—A railway is called "stradaferrata," and "ferrovia;" or "strade-ferrate," and "ferrovie," in the plural. See *Bradshaw's Monthly Continental Guide* for a complete list, with times, distances, fares, etc. Some are single lines—as the lines to Susa, Cuneo, Voltri, etc. The oldest is Naples to Castellamare, opened 30th November, 1839.

At the end of 1863 there were 41 lines and 3,165 chil. (1,965 miles) of distance opened, mostly in the great plain of Piedmont and Lombardy; cost, 350,000,000 francs. About 2,000 chil. were being made, and about 5,000 chil. projected. About 25,000 chil. of telegraph, with 430 offices were open. About 2,000 miles of railway are now open. The Eastern Coast line from Pisa, will be open to Orbitello and Civita Vecchia, by 1866-7. They are in the hands of four great companies. One of the latest works is the construction of an iron viaduct across the Po, at Piacenza, 577 yards long. A submarine cable was laid from Otranto to Velona, in 1864. Another from Marsala to La Calle, in Africa, 1865. Another runs from Spezia to Corsica.

In the Italian Railway tables the prices "prezz are given in "lire" and "centesimi" ("l." and "c." The distances "distanze," in "chilometri," or kilo metres ("ch."). "Ant." (a.m.), signifies morning "pom." (p.m.), afternoon; "par." leaves; "arr. arrives; "diret." express; "misti." mixed; "tra getto in ore," time in hours; "diligenze," coaches

RAILWAYS IN PROGRESS OR PROJECTED.

1. Along the Riviera, from Nice to Genoa, and Genoa to Spezia.
2. Cevo to Savona, on the Riviera.
3. Parma to Spezia.
4. Arezzo to Fuligno, Spoleto, and Rome.
5. Ancona to Fuligno and Rome.—Open.
6. Pescara to Solmona, Isernia, toward Naples to be met by a line from Spoleto, through Aquila, etc.
7. Tremoli to Campobasso and Naples.
8. Foggia to Eboli.
9. Brindisi, to Otranto.
10. Bari to Taranto, and through Calabria, to Reggio, opposite Messina; to meet the Naples line, from Eboli.
11. In Sicily—Messina to Catania, etc., to meet a line from Palermo and Girgenti—Open

LUGGAGE, "Effetti di viaggiatore," may be booked and forwarded, by rail. In the Papal States a couple of pauls will save trouble in the examination.

Steamers run from Marseilles, Genoa, Leghorn, Civita Vecchia, Naples, Palermo, Messina, Ancona, Trieste, etc. See list in *Bradshaw's Continental Guide*, and the English *Railway Guide*. From Liverpool there is direct steam communication with Italy, every 10 days; to Palermo, Messina, Corfu, Ancona, and Trieste. From London by the boats of the London, Italy and Adriatic company; 14 days to Naples, touching at Genoa and Leghorn. From Sonthampton there is indirect communication by way of Malta; and thence to Messina, Palermo, etc. Small steamers run on the Italian lakes. See *Bradshaw's Continental Guide.*

CARRIAGE TRAVELLING.—"Vetturino," is the driver of a "vetturo," or two-horse carriage. It takes four in and one out, and will do 25 to 30 miles a day, at a cost of about 30 to 40 francs a day, besides 3 or 4 francs a day "buono mano," to driver.

A "Calesso," is a vehicle for two persons; charge, about 8½d. a mile. "Calessino"—"carettino"—"corricolo"—are names for a light vehicle.

POST TRAVELLING, costs about 9d. to 10d. a mile, including postilion and ostler. A post is from 7 to 9 miles, English.

COURIERS, are "corriere."

FORWARDING LUGGAGE.—Passengers are recommended to apply to Mr. George Catchpool, Custom House and Forwarding Agent, 63, Great Tower Street, London, Agent to H. R. H. the Duchess of Cambridge, to have luggage, furniture, and effects carefully, expeditiously and cheaply forwarded to its destination.

GUIDES—called "Ciceroni" (after Cicero), "commissarj," "facchini," etc. For 5 or 6 francs a day, they will show all the sights.

Mr. Laing says,—"A Valet de place, cicerone, or bear-leader, is a very useful personage, provided he is intelligent, and provided you never take him with you. If you do, you are the party fairly entitled to be paid for the day's work; for you have the fatigue of listening to a rigmarole of names and phrases that would tire the patient ear of any of his marble statues. But consult him in the morning before you sally forth, as a kind of two-legged dictionary; get all the information you can out of him about what you intend to see, and the way to it; pluck him and leave him at home; and the goose is worth his price."—*Notes of a Traveller (Travellers' Library).*

Churches, which are generally the principal objects of notice, are usually shut from 12 to 3. "Chiesa," is a church. "Custode," a person in charge. "Pinacoteca," a picture gallery. "Palazzo," a palace, or family town house. "Piazza," an open place. "Si afitta," means "to let."

Turpentine is a good antidote to the sting of a wasp. Vinegar dropped on a hot poker is good for bad smells.

II.—SKETCH OF ITALY.

ITALY, or "L'ITALIA," between lat. 46½° N. in the Alps, to 36½° in Sicily, and between long. 6½° E. at Mont Cenis, to 18½° at Otranto, is a boot-shaped peninsula, stretching about 500 miles into the Mediterranean Sea, from the basin of the Po; which forms its northern division, and lies between the Alps and Apennines, in a trough, 250 miles by 50 miles. It is bordered on the west by France, or "La Francia," and the maritime Alps. On the north by Switzerland, or "La Svizzera," and by the Swiss and Tyrolese Alps. On the south and east by the Mediterranean Sea, "Mare Mediterraneo," and the Adriatic Gulf, "Mar Adriatico." Part of the Mediterranean, between the mainland and Sardinia, is the "Mare Tirreno," or Tyrrhenian Sea; and that part at the mouth of the Adriatic is "Mare Jonio," or Ionian Sea.

> "Up to mid thigh I stand, nor ever stir,
> Deep in the water, yet am just as sound;
> I'm good for sporting, good to wear the spur,
> As many asses to their cost have found.
> All stretch'd compact and firm by vigorous needle,
> With hem at top, and seam straight down the middle."
>
> Giusti's *Il Stivale* (the Boot,) translated in *Macmillan's Magazine.*

The territories of geographical Italy, as distinguished from political Italy, are encroached upon by its neighbours. The province of Nice was absorbed by France, 1860. Parts of the Swiss Cantons of Tessin, or "Ticino," and the Grisons, or "Grigione," stretch down the Italian slope of the Alps, to Lake Maggiore, etc. Tyrol, or "Tirolo," belonging to Austria, comes down to Lake Garda; and Austria still holds the north-east corner, behind the Quadrilateral. Corsica, which is geographically a part of Italy, belongs to France; and Malta, to England.

POLITICAL FEATURES.

Before the revolutions of 1859-60, the divisions of the Peninsula were as follow, comprising 12 or 13 States, and 7 principal Governments.—SARDINIAN STATES; LOMBARDO-VENETO Kingdom (from the Ticino eastward); DUCHY OF PARMA; DUCHY OF MODENA and MASSA CARRARA; TUSCANY and LUCCA; STATES OF THE CHURCH, including the Romagna, Marches, etc.; Kingdom of NAPLES and SICILY; Principality of MONACO; and Republic of SAN MARINO. The principal Governments are now reduced to three, viz., the consolidated Kingdom of Italy, the Pontifical Territory, and Austro-Venetia.

The Austro-Veneto territory, by the treaty of Villafranca, is confined to the tract from the Mincio eastward to the Adriatic, including Mantua, Verona, Vicenza, and Padua. The four fortresses of Mantua, Peschiera, Verona, and Legnano, lying near together, constitute the Quadrilateral.

The Papal States, "Stati Pontificii," are now restricted to the Delegations of Rome, Comarca, Viterbo, Civita Vecchia, Velletri, and Frosinone; a space about 100 miles by 40, with an estimated population of 600,000 to 700,000, and an army of 8,000. The Pope still pretends to claim his old possessions—Umbria, Romagna, and Marches, which made up a total population of three millions.

The Kingdom of Italy, under the constitutional rule of Victor Emmanuel, is formed by the union of the Sardinian States, with Lombardy, Parma, Modena, and part of the Papal States, added in 1859; and Tuscany, Umbria, the Marches, Naples, and Sicily, added in 1860. The Italian colours are red, white, and green, with the white cross of Savoy.

Population.—The new kingdom thus constituted, and including the islands of Sardinia, Sicily, Elba, etc., numbers 59 Provinces with their population as under; the whole divided into 193 Circondarii or Circuits, 1,599 Mandimenti or Delegazioni, and 7,719 Communi.

I.—OLD SARDINIAN PROVINCES (MAINLAND AND ISLAND), AND LOMBARDY, WITH THEIR CIRCUITS.

	Population.
Alessandria	637,629
Alessandria, Acqui, Asti, Casale, Novi, Tortona.	
Bergamo	346,540
Bergamo, Treviglio, Clusone.	
Brescia	476,345
Brescia, Chiari, Breno, Salò, Castiglione, Verrolanuova.	
Cagliari (in the Island of Sardinia)	363,212
Cagliari, Iglesias, Lanusei, Oristano.	
Como	454,651
Como, Varese, Lecco.	
Cremona	334,760
Cremona, Crema, Casalmaggiore.	
Cuneo	607,111
Cuneo, Alba, Mondovi, Saluzzo.	
Genova (Genoa)	643,380
Genova, Albenga, Chiavari, Levante, Savona.	
Milano	910,711
Milano, Lodi, Monza, Gallarate, Abbiategrasso.	
Novara	573,392
Novara, Biella, Ossola, Palanza, Valsesia, Vercelli.	
Pavia	410,146
Pavia, Bobbio, Lomellino, Voghera.	
Porto Maurizio	121,020
Porto Maurizio, San Remo.	
Sassari (in the Island of Sardinia)	209,903
Sassari, Alghero, Nuoro, Ozieri, Tempio.	
Sondrio, in the Valtellina	105,922
Sondrio.	
Torino (Turin)	924,362
Torino, Aosta, Ivrea, Pinerolo, Susa.	

II.—EMILIA—OR ROMAGNA.

	Popu'ation.
Bologna	385,799
Bologna, Imola, Vergato.	
Ferrara	194,160
Ferrara, Cento, Commachio.	
Forli	218,433
Forli, Cesena, Rimini.	
Massa and Carrara	147,838
Massa-Carrara, Castelnovo di Garfagnana, Pontremoli.	
Modena	265,803
Modena, Mirandola, Pavullo.	
Parma	258,502
Parma, Borgo, San Donnino, Borgotara.	
Piacenza	210,933
Piacenza, Fiorenzola.	
Ravenna	206,018
Ravenna, Lugo, Faenza.	
Reggio	230,246
Reggio, Guastalla.	

III.—MARCHE—THE MARCHES.

Ancona	256,231
Ancona.	
Ascoli	202,398
Ascoli, Fermo.	
Macerata	239,411
Macerata, Camerino.	
Pesaro and Urbino	204,039
Pesaro, Urbino.	

IV.—UMBDIA.

Umbria	491,744
Umbria, Perugia, Spoleto, Rieti, Fuligno, Terni	

V.—TOSCANA—TUSCANY.

The Provinces are called Prefetture; and the Mandamenti are Delegazioni.

	Population
Arezzo	222,654
Arezzo.	
Firenze (Florence)	701,702
Firenze, Pistoia, San Miniato, Rocca, San Casciano.	
Grosseto	85,540
Grosseto.	
Livorno (Leghorn)	113,309
Leghorn, Elba.	
Lucca	262,542
Lucca	
Pisa	235,613
Pisa, Volterra.	
Siena	193,883
Siena, Montepulciano.	

VI.—NEOPOLITAN PROVINCES.

Abruzzo Citeriore (or Chieti,	339,148
Chieti, Lanciano, Vasto.	
Abruzzo Ulteriore-Primo (or Teramo)	240,965
Teramo, Penne.	
Abruzzo Ulteriore-Secondo (or Aquila)	339,519
Aquila, Solmona, Avezzano, Cittaducale.	
Basilicata (or Potenza)	521,189
Potenza, Matera, Melfi, Lagonegro.	

	Population.
Benevento	240,771
Benevento, Cerreto, San Bartolemeo in Galdo.	
Calabria Citeriore (or Cosenza)	479,933
Cosenza, Paola, Castrovillari, Rossano.	
Calabria Ulteriore-Primo (or Reggio).....	336,023
Reggio, Gerace, Palmi.	
Calabria Ulteriore-Secondo (or Catanzaro)...	408,287
Catanzaro, Monteleone, Nicastro, Cotrone.	
Capitanata (or Foggia).....	311,734
Foggia, San Severo, Bovino.	
Molise (or Campobasso)	376,466
Campobasso, Isernia, Larino.	
Napoli (Naples).....	877,120
Napoli, Casoria, Pozzuoli, Castellammare.	
Principato Citeriore (or Salerno)	583,317
Salerno, Sala, Campagna, Vallo.	
Principato Ulteriore (or Avellino).....	388,311
Avellino, Arriano, Sant' Angelo de' Lombardi.	
Terra di Bari (or Bari)	574,660
Bari, Barletta, Altamura.	
Terra di Lavoro (or Caserta).....	681,709
Caserta, Nola, Sora, Piedimonte.	
Terra di Otranto (or Lecce)	447,712
Lecce, Taranto, Galipoli, Brindisi.	

VII.—SICILIA—SICILY.

Caltanisetta	191,741
Caltanisetta, Piazza, Terranova.	
Catania	426,072
Catania, Caltagirone, Nicosia, Acireale.	
Girgenti	262,238
Girgenti, Bivona, Sciacca.	
Messina	384,292
Messina, Castroreale, Patti, Mistretta.	
Noto.....	262,705
Noto, Modica, Siracusa.	
Palermo	560,560
Palermo, Termini, Cefalù, Corleone.	
Trapani	214,560
Trapani, Alcamo, Mazzara.	
Total Population	21,894,925

To an area of about 99,000 square miles.

The annual increase is about 175,000.

If to the population of the new Kingdom be added about three millions more, viz., for VENETIA, 2,500,000 (instead of five millions); PAPAL STATES, 700,000 (instead of three millions); province of NICE (now Alpes Maritimes, annexed to France along with Savoy), 195,000; and about 15,000 for the little principality of MONACO and republic of SAN MARINO; the population of the whole Italian territory is nearly 25 millions, to about 115,000 square miles.

Corsica, with its Italian population of a quarter of a million, has been annexed to France, since 1770.

Italy contains many large cities. After Naples, the most populous (417,463), come Milan (186,154), Venice, Turin (179,635), Florence (172,236), Rome, Palermo (187,182), Genoa (119,610), Leghorn (91,432), Lucca (64,660), Ferrara (67,593), Catania (64,936), Verona, Bologna (97,000), Messina (100,447), etc., all with a population exceeding 60,000.

Upwards of 50 cities have between 20,000 and 60,000. Among these are Pisa (49,181), Ravenna (54,365), Parma (45,673), and Alessandria, Bergamo, Cremona, Forlì, Cesena, Rimini, Modena, Piacenza, Faenza, Reggio, (in the Emilia), Reggio (in Calabria), Arezzo, Bari, Modica, Trapani, and Marsala; the last three being in Sicily.

Income.—Income of the Kingdom of Italy for 1864-5, about 27 millions sterling; against an expenditure of 35 millions; making a deficit of 8 millions; partly caused by bad tariffs and smuggling, at the so-called free ports. The collection of the revenue absorbs 25 per cent. of the returns. The annual imports and exports between Italy and England, amount to about two millions sterling each way. The maritime trade gives employment to 900,000 tons of shipping, or about 20,000 vessels, manned by 130,000 seaman.

Army.—The regular army numbers about 250,000 men; including 36 battalians of bersaglieri, or light infantry, recruited in the Alpine valleys; 8 regiments (1,000 each) of cavalry; and 51 batteries of artillery. "Leva," means the conscription.

Navy.—About 100 vessels of war, averaging 18 guns each; including 85 steamers and two iron-clads and manned by 12,000 seamen and marines.

Education.—There are 19 Universities; besides two more for Rome and Padua (in Venetia); some of which are to be reduced to colleges. They number from 30 students (at Sassari, in the Island of Sardinia), to 1,130; the largest being those of Pisa, Turin, Pavia, and Naples.

Colleges, called Lyceums, 87, with 4,000 pupils. The Gymnasiums or high schools, contain 30,000 pupils. There are 25 "Scuole Techniche" (Technical Institutions), with 700 pupils.

In 1863, out of 7,730 communes, 7,390 had elementary schools, with 800,000 pupils, the teachers being ecclesiastics and nuns. Out of the whole number, 300,000 were in Piedmont alone, with its population of 3½ millions; and only 126,000 in the Neapolitan and Sicilian provinces, with their population of nearly 9 millions. Before the revolution, Naples had hardly any schools, except some indifferent ones at the monasteries; but the people are quick and eager to learn. At Palermo there are about 95 schools, where there were only 5 before.

There are 40 Normal schools, and a few Asili Infantili, or infant schools.

By the Convention with France, Florence was fixed on as the new capital of the kingdom of Italy; to which the government was removed in May, of this year, 1865. Here the Houses of Parliament, consisting of a Senate and Chamber of Deputies, now assemble. The Chamber of Deputies numbers about 440 members. Compensation is to be made to Turin, by transferring thither the Court of Cassation, from Milan. There are 45 arch-bishops and 153 bishops; or 198 dioceses in all, many of them vacant. The peculiar privileges of the clergy were abolished by Statuto in 1861.

One effect of the consolidation of the different governments, and the removal of the custom houses, has been a rise in the price of provisions, in consequence of the increased demand. House rent, also, in Florence, Milan, etc., has increased, in some instances, as much as one-third. At the same time new villas are springing up near the towns; oil lamps are giving way to gas; old houses are being repaired and cleaned; and grass is disappearing from the neglected streets.

A society for draining the southern provinces has been formed under the Duke della Galliera. Brigandage unfortunately still prevails in some quarters, in spite of the vigorous efforts of the authorities to put it down. A great drawback is the want of roads. In 1861, out of 1,850 communes in the kingdom of Naples, *two-thirds* were without roads. At Naples, the lazzaroni are made to work on the rail; and the facchini, or porters, here and elsewhere, are put under better regulation. Provision is made for the gradual suppression of all the monasteries and convents, where the inmates are not employed in preaching, education, or the care of the sick.

NATURAL FEATURES OF ITALY.

Mountains.—The *Alps* take various names, as the Maritime, Cottian, Pennine, Graian, Rhetian, Carnic, Noric, and Julian Alps, ranging from 4,000 to 15,000 feet high, in a circuit of 600 miles. Heights in round numbers of the chief passes and peaks:

	Feet.
Col di Tenda, near Nice	5,840
Monte Viso	12,640
Mont Cenis	6,770
Little St. Bernard	7,120
Mont Blanc	15,740
Great St. Bernard	8,150
Matterhorn.....	14,470
——— Pass	10,940
Monte Rosa	15,170
Simplon	6,590
St. Gothard	6,980
Bernhardin	6,970
Splügen	6,940
Stelvio.....	9,100
Ortler Spitz	12,852
Brenner	4,650

All the Lakes lie at the foot of the Central Alps, between the Gothard and Brenner Passes.

The *Apennines*, or "Apennino" mountains, begin in the Maritime Alps, hug the coast of the Riviera, near Genoa, and from thence run down the middle of the peninsula, to the end of Calabria; a total length of 800 miles. Average height, 2,000 to 6,000 feet. The highest points are Monte Corno, or "Gran Sasso," near Aquila, 10,200 feet high; Monte Majello, 9,150 feet high; Monte Cinnone, 6,970. At the back of Genoa, where they are only 2,560 feet high, they take the name of the Ligurian Apennines, and form the south border of the plain of Lombardy. Some of the passes are Pontremoli, 3,420 feet; Collina or Pracchia, 3,350 feet; Pietra Mala, on the old Florence road 4,100 feet; and others near Borgo Sepolcro, Fabriano, etc., of lesser importance. **The Apennines** are generally limestone, covered with grass, but without trees, except some chestnuts here and there.

Volcanoes.—Traces of volcanic matter are found nearly all over Italy. In the North, near Vicenza, Padua, and the Euganean Hills; in Tuscany, and the soil about Rome; but especially in the Campagna and round Naples, where Vesuvius has for ages been in a state of activity. It threw out a new crater in 1865. Etna, in Sicily, threw out some about the same time; and Stromboli, which is always smoking, was also affected. The peak of Ischia is an extinct volcano. In July, 1830, a submarine volcano, called Graham's Shoal, Isle Julia, etc., appeared above the sea, near Pantellaria, and disappeared the same year.

Rivers.—The principal rivers of Italy are the Po, Arno, and the Tiber (Tevere). **The *Po*** rises in the Alps and Apennines, and runs to the Adriatic, by a course of about 160 leagues. Its affluents are the Tanaro (fed by the Stura and Bormida), Trebbia, Taro, Parma, Secchia, and Reno, on the right or South bank; the Clusone, Doria-Riparia, Doria-Baltea, Sesia, Ticino (from Lago Maggiore, etc.), Olona, Lambro, Adda (from the Valtellina), Oglio (from L. Iseo), and Mincio (from L. Garda), on the North bank. Near the Po are the Adige, Bacchiglione, Brenta, Piave, Tagliamento, etc., which rise in the Alps and runs into or near to the lagoons of Venice.

All the other rivers have their source in the Apennines, and are for the most part mountain torrents. The *Arno* runs by Florence and Pisa, to Leghorn. The *Tiber*, about 80 leagues long, runs by Perugia, Orte, and Rome. The Secchia runs past Lucca. The Garigliano and Volturno run into the Gulf of Gaëta; and some smaller streams of little note, into the Gulfs of Salerno and Taranto. On the Adriatic side are the Ofanto, Pescara, Trento, Chienti, Metauro, Rubicon, and many others, from 20 to 50 miles long, which make almost a straight course from the slope of the Apennines down to the sea.

Baths and Mineral Waters—At Caldiero; Valdieri, near Turin; Acqui; Abano mud baths; Porretta, Lucca, Volterra, Solfatara, Ischia, etc.

Islands.—The two largest islands are Sardinia and Sicily.

Elba, between the Tuscan coast and Corsica, with its neighbours, Capraja, Gorgona, Pianosa, Montecristo, Giglio, Gianatri. Another Capraja, between Corsica and Sardinia, is the residence of Garibaldi.

Off the Gulf of Gaëta—Ponza, Palmarola, Zanone, Ventolene, etc.

In the Bay of Naples—Ischia, Procida, Capri.

Lipari Islands—Lipari, Stromboli, Volcano, Filicuri, Alicuri, Saline, etc.

Ustica is off Palermo.

Ecati Islands—Off Marsala, including Levanzo, Maritimo, Favignano, etc.

Pantellaria, between Sicily and Africa.

The Tremiti Islands, with Pianosa, Pelegosa, etc., off the Gargano Promontory, are the only islands of any consequence in the Adriatic.

Corsica is annexed to France, and Malta to England.

The **Coast Line** is estimated at 3,350 miles, one-fourth of which belongs to the islands. In this respect Italy has an advantage over France or Spain, and holds a position which qualifies it to become a first-rate maritime power, and to command the Mediterranean. The scenery of the Riviera, or shore of the Gulf of Genoa, of the Bay of Naples, and the Straits of Messina, is proverbial for beauty.

Principal Ports.—Turin, Genoa, Spezia (royal dockyard), Leghorn, Civita Vecchia, Naples, Palermo, Messina, Ancona, and Venice.

Lakes. *Lago—Laghi.*—Under the Alps are Lago Maggiore, Orta, Varese, Lugano, Como, Iseo, Garda, all remarkable for the high quality of the surrounding scenery. In central Italy—Trasymene, Bolsena, and Bracciano, shallow and uninteresting, except for their historical associations. In the Apennines—Celano or Fusino. On the east side—Lesina and Varano.

The *Plains* are, the Great Plain of Lombardy, the "pleasant garden of fair Italy," in the north; the Campagna, near Rome, remarkable for its herds of buffaloes, etc.; and the Campania, towards Naples, both on the west coast; with the plain of Foggia, on the east side, on which vast flocks of sheep are pastured. In summer they are driven up the Apennines.

Winds.—The eight principal winds are:—

N.—Tramontana ("from the mountains").
N.E.—Greco.
E.—Levante ("Sun Rising").
S.E.—Sirocco, the hot wind. Of any thing dull, the Italians say "Era scritta in tempio dell sirocco"—It was written in sirocco weather.
S.—Mezzogiorno ("Midday").
S.W.—Libeccio ("Libyan," or African).
W.—Ponente ("Strong").
N.W.—Maestro (the "Master;" called "Mistral," at Marseilles).

Products.—Among the chief products are:—Iron, lead, Sicilian sulphur, Carrara marble. Corn, in Sicily, etc.; rice, in the plain of Lombardy; olive oil, about Florence, Naples, etc.; oranges and lemons, in the Riviera, etc.; cotton, sugar, figs, and other fruits, in S. Italy and Sicily.

The growth of *Cotton* is promoted by a royal commission. The coast of Campania is favourable to the best, or Sea Island. From Salerno to Torre del Greco, at Terranova, Paterno, etc., about 10,000 bales are raised. The total quantity for Italy and Sicily is 80,000 bales.

Silk—Healthy cocoons are imported from all parts of the world, to renovate the breed at home. The annual yield is worth about 12½ millions sterling.

The metayer system is universal in Italy; that is, the produce of the farm is divided equally between the tenant and the landlord, who receives his half for rent.

Manufactures:—Silks, woollen, gauzes, porcelain, artificial flowers, paper, hats.

A more complete notion of Italian products will be obtained from a list of articles in the *Italian Court* of the International Exhibition of 1862; among which were the following:—Lead and copper, from Palanza, near Novara. Iron, from Bard, in Val d'Aosta. Copper, from Bisano, near Bologna; and from Ollomont, near Aosta. Sulphur from Trapani and Bologna. Slate, from Chiavari, near Genoa. Statuary marble, from Fivizzano, in Massa-Carrara. Manganese, from Fontanaccio, near Lucca. Antimoy and lead, from Cagliari. Steel, from Lovere, near Bergamo; and copper and lead, from Valsassina. Mineral and marble from Messina. Statuary marble from Monte Altessimo, near Florence—once worked by Michael Angelo. Borax from the Lagoons, near Volterra. Mineral deposits, from Baths of Lucca. Rice, from Novara, Imola, etc. Figs, raisins, almonds, olives, etc., from Trani. Indian corn from Arezzo. Pistachio nuts, Cagliari. Pickled olives, smoked mullet, salted eels, honey, etc., from Oristano. Tobacco from Messina. Gin and spirit, extracted from the arbutus. Wax, from Savona. Olive oil, from Florence, Genoa, Bari, Calabria, etc. Coral, from the coast of Sardinia. Raw silk and cocoons, from Parma. Merino wool, Grosseto. Cork, sumach, castor-oil, etc., from Cagliari. Castor oil, Trani. Hemp, Ferrara. Cotton, Cosenza and Trani. Cotton stuffs, fustians, damask, woollen, yarn, and hats, from Milan. Floss silk, from Lucca. Organzine and velvet, made at Turin. Galloon and silk ribbons, at Portici, near Naples. Straw plait and buffalo hides, from Leghorn. Bonnets, from Parma and Teramo. Gloves, from Naples. Chairs, from Chiavari. Rice, Indian corn, sorgho, bamboo cane, sugar cane, etc., from Florence. Collection of 121 siliceous stones employed in the Pietre Dure mosaics, made at the Royal Factory, Florence. Brooches, in scagliola, in imitation of Florentine mosaics, from Leghorn. Pistol and gun barrels, and cutlery, from Brescia. Cutlery, from Campobasso. Coral necklaces, brooches, etc., from Naples; and red coral work from Trapini, Sicily. Doccia Porcelain, and imitation Majolica and Della Robbia ware, from the Ginori works, Florence. Porcelain from Faenza. Coloured mosaics from Venice.

Roman States.—Smalts from the mosaic manufactory, at the Vatican. Indian corn, from the Pontine Marches. Inlaid tables and pavements, in imitation marbles, breccia, etc. Statuary, from Rome; including a Pietà, by Achtermann, th the Roman "Christaro," or Christ-maker; Story's Sibyl and Cleopatra, Gibson's Venus, and works by other foreign artists.

Wine—from Campobasso, Asti, Cesena, Montalcino, Flumini (near Cagliari), Cosenza, Trani, Siena, Comacchio, Chiavari, Sondrio, Imola, Mazzara (Sicily), Benevento, Ornano, Isola, Acqui, Reggio (in the Emilia), Caluso, Messina, Lucca, Naples, Genoa, Salerno, Parma, Ferrara, Orvieto, Rieti, and other places. Annual quantity of wine, is about 350,000,000 gallons. The Muscat wine of Sardinia is imported to the North of Europe. About Florence the country is a "mass of orchards," producing oil and wine. Usually in Italy, the vine is trained to elms and poplars, in picturesque festoons.

"After having tested the growths from various qualities, I must say I have not seen one that is fine. Vino d'Asti is praised, but very undeservedly, I think. Lacryma Christi is usually coarse, in taste and flavour. Montepulciano so highly praised by Redi, is sweet, but not to be compared to Frontignan or Rivesaltes. Throughout the whole country wines are made; and better qualities could not be produced in any part of Europe; but where wine is so abundant that all may drink it, little money value is attached to it, and it is consequently neglected. Good wine demands skill, experience, patience, and capital. Influential Italians are now directing their attention to this source of wealth, and, if they desire to gain a reputation, would do well to get some intelligent vine-growers and wine-makers and cellarmen from France and Germany."—T. G Shaw's *Wine, the Vine, and the Cellar*, 2nd Edition, 1864.

Climate extremely various, as indicated by the mean temperature, ranging from 55° at Milan and Venice, to 60½° at Rome, and 63° at Palermo. Dr. Lee *(Bradshaw's Companion to the Continent)* says—"Thus, in the plains of Calabria, and in Sicily, which lie between the 37th and 39th degrees of latitude, the thermometer rarely descends below freezing point; whereas, between the 43rd and 46th degrees, as in the higher parts of Lombardy, it frequently descends to 10° below zero, which is an immense difference for a distance of 6° to 9°. A corresponding difference is observable in the productions of the earth—from the pine of the north, to the palm tree and plants indigenous to warmer latitudes, as also in the physical and moral qualities of the various populations."

Another characteristic of the climate is the general diffusion of *Malaria*. "Italy contains, in proportion to its extent, more marshes than any other country in Europe. Many of them, moreover, are saltwater marshes, being upon, or close to, the seashore; and their insalubrity always bears a direct ratio to the prevailing humidity, heat, and siroccal ventilation." When, in addition to these circumstances, we take into consideration "the extent of submerged or irrigated land; the beds of numerous rivers occasionally overflowing, at other times more or less dry; the lakes, the lagunes, etc.; there will be no ground for surprise at the quantity of rain which annually falls, or at the partially existing malaria in the summer and autumnal seasons."

Dr. Lee adds, "the transition from spring to summer is frequently abrupt in Italy. In May the sun acquires considerable power. The great heats prevail from the middle of June to the middle of September. At this period it rains only occasionally, and during the prevalence of storms. The ground is usually parched, and the roads laid thick with dust. The towns in the interior, as Milan, Florence, etc., are generally hotter than those on the sea-coast, where the heat is somewhat tempered by the sea breeze." This daily sea breeze blows from noon to sunset, and its influence is felt for miles up the valleys.

"If you wish to keep your health in Italy," says the author of *Roba di Roma*, "follow the example of the Italians. Eat a third less than you are accustomed to at home. Do not drink habitually of brandy, porter, ale, or even Marsala, but confine yourself to the lighter wines of the country, or of France. Do not walk much in the sun; only Englishmen and dogs do that, as the proverb goes; and especially take heed not to expose yourself when warm to any sudden change of temperature. If you have heated yourself with walking in the sun, be careful not to go out at once, and especially towards nightfall, into the lower and shaded streets, which have begun to gather the damps, and are kept cool by the high thick walls of the houses." Buy a skull cap to put on your head when you enter the churches and cold galleries. With this precaution, and taking care to cool yourself before entering such buildings, or on coming into a house, and generally not to expose yourself to sudden changes, you may live for twenty years in the country without a fever. "Shut your windows when you go to bed. The night air is invariably damp and cold, contrasting greatly with the warmth of the day; and it is then that miasma drifts in upon the sleeper." Do not indulge in ices and cold drinks."

Language.—The "Italian" language is the Tuscan, as written and spoken by its educated population, especially at Florence and Rome, and as settled by the great writers of the 14th century, or *Trecentisti*, viz., Dante, Petrarch, Boccaccio, Sacchetti, Villani, etc.; succeeded by Lorenzo de' Medici, Pulci, Bojardo, etc., in the 15th century; and by Machiavelli, Guicciardini, Ariosto, Bembo, Vasari, B. Cellini, Guarini, Tasso, Bandello, etc., called *Cinquecentisti*, or 16th century writers. The principal dialects are the Milanese, Venetian, Paduan or Lombard, Mantuan, Piedmontese, Genoese, Bolognese, Neapolitan, Calabrian, Sicilian, Sardinian (or Island dialect). A few useful words and phrases are given in the Vocabulary at the end of the Special Edition of *Bradshaw's Continental Guide*.

ANCIENT DIVISIONS OF ITALY.

The North of Italy, above the river *Macra* (now Magra), near Spezia and the Rubicon, near Rimini (both about lat. 44°), was called *Gallia Citerior* or *Gallia Cisalpina*. The remainder of the peninsula, to the South, was *Italia* proper, styled Ausonia, Hesperia, etc., by the poets.

Cisalpine Gaul was divided into Cispadana and Transpadana, by the Padus (Po) or Eridanus; and more particularly as follows:—1. LIGURIA—containing Genoa and Nice. 2. TAURINA—About Turin, Aosta, etc. 3. INSUBRES—Milan; Pavia, where Charles V. defeated Francis I. 4. CENOMANNI—Brescia, Cremona, and Mantua, near the birthplace of Virgil. 5. EUGANEI—Verona, the birthplace of Catullus. 6. VENETI—Padua, where Livy was born; Aquilci, Friuli. Venice (named after this province), had no real existence till the destruction of Aquileia, A.D. 452. 7. LINGONES—Ravenna, where the Emperor kept his court, and also Theodoric, the Goth, after defeating Odoacer. 8. BOII—Bologna, Modena, Parma, Piacenza.

The ancient divisions of *Italy proper* were as follows:—9. ETRURIA, between the Magra and Tiber, from which Napoleon borrowed his name of the *ci-devant* kingdom of Etruria. It contained Lucca, Pisa, Florence, Leghorn, Volterra, Sienna, Arezzo;

Perugia, near Lake Thrasymene, where Hannibal defeated the Romans for the third time; *Clusium*, the city of Porsena; Tarquinii, of the Tarquins, *Veii*, and other Etruscan cities; and Civita Vecchia. 10. UMBRIA—Rimini; Urbino, the birthplace of Raphael; Spoleto; Terni, the birthplace of the Emperor Tacitus, and Tacitus, the historian; Narni. 11. PICENUM—Ancona, Loreto, Ascoli; Sulmo, the birthplace of Ovid; Celano, in the country of the Marsi; Reate, in the country of the Sabines, in which Vespasian was born; *Amiternum*, the birthplace of Sallust; and Horace's Villa, near Tivoli.

12. LATIUM — Rome, on the Tiber, in the Campagna; Tivoli; Frascati, or *Tusculum*; Albano, Ostia. 13. CAMPANIA—Capua, on the Volturno; Venafro, *Cumæ*, *Baiæ*, Puteoli, Naples; Pompeii, under Vesuvius; Salerno, and the islands of Ischia, Procida, and Capri. 14. SAMNIUM, in the Apennines —Benevento, and the Caudine Forks. 15. APULIA —Foggia, Manfredonia; Canosa, near *Cannæ*, the scene of Hannibal's fourth great victory; Venosa, the birthplace of Horace; and Bari, captured by Robert Guiscard, 1067. 16. CALABRIA (in the heel of the Boot, on the Adriatic side; but the name was afterwards transferred to the toe on the Sicilian side) —Brindisi, or *Brundusium*, the old port of embarkation for Greece; Otranto, Gallipoli, and Tarento, near the birthplace of Ennius, the poet. 17. LUCANIA (now Basilicata)—Heraclea; Sibaris, the city of the luxurious Sybarites; Pæstum, and its ruins. 18. BRUTII (now Calabria Citra)—Cosenza; Scilla or Scylla, opposite Charybdis; Reggio, and Cotrone. The last three provinces, with their flourishing Greek colonies, constituted Magna Græcia.

20. SICILIA (or Trinacria), contained the ancient Greek cities of *Messana*, or Messina; *Catana*, or Catania, under Mount Etna; *Syracusæ*, or Syracuse; *Agrigentum*, or Girgenti; *Drepanum*, or Trapani, near Marsala; *Panormus*, or Palermo; *Ægesta*, or Egeste, under Mount Eryx; with the *Æoliæ Insulæ*, or Lipari Islands.

III.—THE FINE ARTS—CHRONOLOGICAL LISTS, ETC.

The Fine Arts reached their greatest perfection in Italy, in the 14th, 15th, and 16th centuries, when she was most wealthy and prosperous; and when, after a period of darkness and neglect, the remains of earlier times began to be collected and used as models. Vast sums were systematically spent on the churches and palaces, which her best Architects were employed to construct, and her Painters and Sculptors combined to adorn; the three professions being sometimes united in the same person. These edifices still remain; and though Italy is no longer distinguished for producing artists, yet the man of cultivated taste and the student, must always be attracted by the rich treasures she possesses of past ages, Pagan and Christian, in her public and private buildings, especially at Rome and Florence.

A particular account of them is given under the respective places in the body of the Hand-book, but a few of the most prominent may be mentioned here.

Painting.—Old mosaics, at Ravenna; St. Mark's, Venice; Monreale, at Palermo.

FRESCOES.—The earliest masters were Cimabue, Margaritone d'Arezzo, Guido, Giunta da Pisa, Giotto, the friend of Dante, S. Memmi, Giottini, Orcagna, Solari, Fra Angelico, Squarcione, etc.; who executed the frescoes still existing at Siena, Florence, Pisa, Assisi, Arezzo, Ravenna, Bologna, Padua, and Rome.

Oil painting was discovered, or perfected, by Van Eyck, called John of Bruges (Giovanni da Brugia), and his pupil, Ruggieri. Antonello da Messina, is also claimed as a discoverer or reviver. Sir C. Eastlake places the oldest oil painting at Florence, about 1460.

These early painters were succeeded by other masters, in frescoes and oils, who, under the patronage of the Italian princes, founded various schools, marked by differences of style and colour, which are easily apparent to the practised connoisseur.

Schools of Painting. — The principal are named from the places where some of their best works are to be found, as specified in the body of the work.

Genoa—P. del Vaga.

Milan or *Lombard*—Luini, Procaccini, Caravaggio.

Padua—Mantegna.

Ferrara—Garofalo, D. Dossi.

Mantua—G. Romano, Primaticcio.

Verona—P. Veronese.

Venetian—G. Bellini, C. da Conegliano, Giorgione, S. del Piombo, P. Vecchio, Titian, Moretto, Bordone, Tintoretto, Bassano, Palma Giovane, Padovanino Canaletto.

Parma—Correggio, Parmigianino.

Bologna—Francia, Fontana, the three Carracci, Guido, Barbieri, Guercino, Lanfranco.

Florence—Masaccio, Masolino, Fra Angelico, F. Lippi, Pollajuolo, Verocchio, Bronzino.

Siena—Sodoma.

Perugia or *Umbrian*—Perugino, Raphael.

Roman—M. Angelo, Carracci, Domenichino, F. Albani, A. Sacchi, Barocci, Cigoli, Allori.

Naples—G. Penni (Fattore). Spagnoletto, S. Rosa, L. Giordano.

The names of some of the most eminent artists are placed in the chronological list below about the time they flourished.

Specimens of very ancient paintings are to be seen on the walls of the Palace of Titus, at Rome, the houses at Pompeii, and on the Etruscan vases, in the Vatican and elsewhere.

Architecture.—The most noticeable specimens are as follow: Turin—Works of Guvara. Genoa—Works of Alessi, etc. Vercelli—Lombard Church. Milan—Italian Gothic Cathedral; Church of St. Ambrose. Cremona—Bell Tower. Pavia—Old Gothic Churches; and the Certosa. Brescia—Semi-Gothic buildings. Verona—Duomo, Lombard Churches, the Scaliger Monument, Sammicheli's Fortresses, Roman Amphitheatre. Vicenza—Works of Palladio. Padua—Hall, St. Anthony's Church, Giotto's Church. Venice—St. Mark's Byzantine Church; Palaces, by Sansovino, Scamozzi, Lombardi. Mantua—Ducal Palace; and works by G. Romano. Bologna—Leaning Towers; Churches. Pisa—Cathedral; Leaning Tower; Campo Santo. Ferrara—Cathedral; Palace. Ravenna—Byzantine Churches. Florence—Palazzo Vecchio; Pitti Palace; Duomo; S. Miniato. Perugia—Churches. Assisi—Church. Siena—Lombard Church. Rome—St. Peter's, and other Basilica Churches. Caserta—Royal Palace. Naples—Cathedral. Palermo—Norman and Saracenic Churches.

Remains of pure *Grecian* buildings are to be seen at Pæstum, Syracuse, Girgenti, Trapani. Of *Roman*, at Rome, from the earliest ages of republic downwards; but especially of the time of the Empire, in the Baths, Colosseum, Pantheon, Tombs, etc. At Pompeii, remains of public and domestic buildings, etc. Narni, aqueduct and bridge. Benevento, an arch. Ancona, mole and arch. Capua and Pozzuoli, parts of amphitheatres. Verona, an amphitheatre. Aosta, arch and gate. Very little of what is called Gothic or pointed, in England, is to be found in Italy.

ALPHABETICAL LIST of ITALIAN PAINTERS, SCULPTORS (marked *s.*), AND ARCHITECTS (marked *a.*); WITH THE YEARS OF BIRTH AND DEATH.

	Birth.	Death.
Albani (or Albano), F.	1578	1660
Alberti, L. B. (*a.*)	1404	1472
Alberti, D.	1538	1613
Algardi, A. (*a. s.*)	1602	1654
Allegri, A.	1494	1534
Alessi, G. (*a.*)	1500	1572
Allori, C. (Bronzino)	1501	1574
Amonanati, B. (*a.*)	1511	1586
Antonello di Messina	1414	1493?
Arnolfo di Lapo (*s.*)	1232	1310
Bandinelli (*s.*)	1487	1559
Barocci, F.	1528	1612
Barbieri, G. F.	1590	1666
Barozzi, G (*a.*)	1507	1573
Bassano (G. Ponte)	1510	1592
Beccafumi, D.	1484	1549
Bellini, Gentile	1421	1500
Bellini, Giovanni	1424	1514
Beruini, G. L. (*a. s.*)	1598	1680
Bernini, P. (*s.*)	1562	1629
Berretini, P. (da Cortona)	1596	1669
Bibiena, G. F. (*a.*)	1659	1739
Bologna, G. da (*s.*)	1524	1608
Bordone, P.	1500	1570
Borgognone	1621	1676
Borromini F. (*a.*)	1599	1667
Bottiecelli, F.	1447	1515
Bramante (*a.*)	1444	1514
Brunelleschi, F. (*a.*)	1377	1444
Brusasorci	1494	1567
Buffalmacco	1262	1351
Buonvicini, A. (*s.*)	1252	1622
Cammeccini, V.	1773	1844
Canaletto, A. da	1697	1768
Canova, A. (*s.*)	1757	1822
Canuti, D.	1620	1684
Carracci, Agostino	1558	1601
Carracci, Annibale	1560	1609
Carracci, Ludovico	1555	1619
Caravaggio	1560	1609
Castiligione, B.	1616	1670
Cellini, B. (*s.*)	1500	1570
Cesari, G. (Cavalier d'Arpino)	1560	1640
Chiari, G.	1654	1727
Cignani, C.	1629	1719
Cigoli	1559	1613
Cima da Congeliano	1460	1520?
Cimabue	1230	1300
Civitali, M. (*s.*)	1435	1501
Claude, called Claudio Loranese, by the Italians	1600	1682
Correggio	1494	1534
Cortone, P. da	1596	1669
Dolci, C.	1616	1686
Domenichino	1581	1641
Donatello (*s.*)	1386	1466
Dossi, D.	...	1500?
Empoli, J. C.	1554	1640
Ferrari, G.	1484	1550
Fiesole, M. da (*s.*)	1400	1486
Fontana, C. (*a.*)	1634	1714
Fontana D. (*a.*)	1543	1607
Fontana, G. (*a.*)	1540	1614
Fontana, L.	1552	1614
Fra Beato	1387	1455
Francavilla (*s.*)	...	1611
Francia, F.	1450	1535
Fuga, F. (*a.*)	1699	1780
Gaddi, G.	1239	1312
Gaddi, T. (painter and architect)	1300	1350
Galilei, A. (*a.*)	1691	1737
Garofalo	1481	1556
Gauli, G.	1658	1709
Gemignani, G.	1611	1681
Genga, B. (*a.*)	1518	1558
Gentileschi	1563	1646
Ghiberti (*s*)	...	1455
Ghirlandajo	1449	1498?
Giscondo, Fra (*a*)	14 5	...
Giorgione	1478	1511
Giordano, L.	1632	1795
Giotto (*a*), painter and architect	1276	1356
Giulio Romano (*a*), painter & architect	1492	1546
Giunta da Pisa	1276	1336
Gozzoli, B.	1424	1485
Guercino	1590	1666
Guidi, D. (*s.*)	1628	1701
Guido	1575	1642

	Birth.	Death.
Guidotti, P.	1569	1629
Innocenzo da Imola	1480	1550
Lanfranco, G.	1581	1647
Laureti, T.	...	1600
Lippi, Fra F.	1412	1469
Lombardi, C. (*a*)	1559	1620
Longhi, M. the elder, (*a*)	...	1600
" " the younger (*a*)	...	1656
Longhi, O. (*a*)	1569	1619
Lorenzetto (*s.*)	...	1530
Lotti, L.	...	1536
Luini, B. da	1460	1530
Luini, E.	...	1585
Maderno, C. (*a*)	1556	1629
Maderno, S. (*s.*)	1576	1636
Majano, B. da (*s*)	1442	1498
Majano, G. da (*a*)	1407	1477
Mantegna, A.	1430	1505
Maratta, C.	1625	1713
Margaritone	1236	1311
Masuccio	1401	1442
Masolino	1403	1440
Masaccio, the second (*a. s.*)	1401	1383
Mazzuoli (*s*)	1644	1725
Memmi, S.	1285	1344?
Mengs	1728	1779
Michael Angelo (painter, sculptor, and architect)	1474	1564
Michelozzi, M.	1396	1470?
Milizia, F. (*a*)	1725	1798
Molo, G.	1616	1661
Montorsoli (*s*)	...	1563
Moretto	1500	1560?
Morrealese	1603	1647
Murillo	1618	1682
Muziano, G.	1528	1590
Maldini, P. (*s.*)	1614	1684
Nanni, G. (d'Udine)	1494	1561
Nola, G. di (*a. s.*)	1476	1559
Notti, G., delle (or Honthorst)	1592	1662
Orcagna	...	1376?
Padovanino	1590	1630
Palladio (*a.*)	1518	1580
Palma Giovane	1544	1626
Palma Vecchio	1500	1568
Parmigianino	1505	1540
Passeri, G. B.	1610	1679
Passignani, D.	1555	1638
Pellegrini, P. (*a.*)	1522	1592
Penni, G. F. (Fattore)	1488	1528
Perrault, C. (*a.*)	1613	1688
Perugino	1446	1524
Peruzzi, B. (painter and architect)	1480	1536
Pintelli, B. (*a*)	1420	1480
Pinturicchio, B.	1454	1513
Piombo, S. del	1485	1547
Pippi, G.	1492	1546
Pisa, N. da (*s.*)	...	1270
Pisa, A. da (*s.*)	1270	1345
Pisa, G. da (*s.*)	...	1320
Pomerancio	1552	1626
Pollajuolo, S. (*a. s.*)	1454	1509
Ponzio, F. (*a.*)	1555	1610
Pordenone	1484	1540
Porta, G. della (*a. s.*)	...	1577
Preti, M.	1613	1699
Primaticcio, F.	1490	1570
Procaccini, A.	1490	1570
Poussin, G.	1613	1675
Poussin, N., called Pussino by the Italians	1494	1665
Pozzi, A. (*a.*)	1642	1709
Quercia, J. della	...	1418
Rainaldi, C. (*a.*)	1611	1691
Rainaldi, G. (*a.*)	1570	1655
Raggi A. (*s.*)	1624	1686
Raphael, or Raffaele (painter and architect)	1483	1520
Rembrandt	1606	1674
Rossellini, P. (*a.*)	1410	1480
Rossi A. de (●)	1671	1715
Rossi, G. A. de (*a.*)	1616	1695
Ricci, G.	1537	1612
Ricci, S.	1660	1734
Ricciarelli, D. (di Volterra)	1500	1557
Robbia, L. della	1400	1481
Romanelli, G.	1617	1662
Rosa, S.	1615	1673
Rosellini, B. (*a.*)	1410	1460
Rubens	1577	1640
Sansovino V. (*a. s.*)	1477	1570
Scamozzi, V., (*a*)	1552	1616
Signorelli, L. (da Cortona)	1441	1521?
Salvi, N. (*a*)	1699	1758
Sangallo (the elder, *a.*)	1443	1517
Sangallo, A. (*a*)	...	1546
Sammicheli, M. (*a*)	1484	1559
Sabbatini, A.	1480	1545
Sacchi, A.	1600	1661
Salimbene, V.	1577	1613
Salviati, F.	1510	1563
Sarto, A. del	1488	1539
Sassoferrato	1605	1685
Scarsellino	1551	1621
Schidone, B.	1570	1615
Sirani, E.	1638	1665
Sodoma	1479	1554
Settignano D. da	1457	1414?
Solario, A. (Zingaro)	1382	1455
Solario A. di (Gobbo)	1458	1509?
Solimena, F.	1657	1747
Spada	1576	1622
Spagnoletto (or Ribera)	1588	1659
Squarcione, F.	1394	1474
Tacca (*s.*)	...	1640
Tassi A.	1566	1644
Tempesta, A.	1555	1630
Teniers, D.	1610	1690
Tiarini, A.	1577	1668
Tiepolo, G. B.	1692	1770
Tintoretto	1512	1594
Titian	1477	1576
Trevisiani, F.	1656	1746
Vacca, F. (*s.*)	...	1600
Vaga, P. del (Buonaccorsi)	1500	1547
Van Eyck (John of Bruges)	1370	1440
Vandyke	1599	1644
Vanni, F.	1565	1609

	Birth.	Death.
Vanvitelli, L. (*a.*)	1700	1773
Vasari, G. (Author of the "Lives of Painters")	1512	1574
Venusti, M.	...	1580
Verocchio (*s.*)	...	1488
Veronese, P.	1532	1588
Veronese, A.	1560	1648
Vinci, L. da (painter and architect)	1452	1519
Volterra, F. da (*a.*)	...	1588
Zampieri, D.	1581	1641
Zuccari (or Zucchero) F.	1543	1609
Zuccari, T.	1529	1566

See Kugler's "Handbook of Painting," 2 vols., translated by Eastlake; Vasari's "Lives of the Painters," by Forster; Lanzi's "History of Painting," 3 vols., by Roscoe; Miss Farquhar's "Catalogue of Painters;" Fergusson's "Illustrated Handbook of Architecture," 2 vols.; Street's "Brick and Marble in the Middle Ages" (North Italy).

CHRONOLOGICAL LIST OF IMPORTANT EVENTS IN ITALY, ROMAN EMPERORS, POPES, SOVEREIGNS OF STATES, DOGES, ARTISTS, ETC.

N.B.—Many of the earlier dates of the Roman Bishops or Popes are doubtful. The Popes marked thus * are Romans or Italians by birth.

B.C.
753 Rome founded by Romulus, first King. Festival kept 21st April
716 Numa Pompilius
673 Tullus Hostilius
640 Ancus Martius
616 Tarquinius Priscus
578 Servius Tullius
534 Tarquinius Superbus, last King of Rome
509-10 Expulsion of the Kings, Republic founded, and Consuls instituted
501 Dictator appointed
494 Tribunes instituted
491 Coriolanus exiled
459 Volscian War
451 Decemvirs instituted, Twelve Tables
443 Censors created
396 Veii taken by Camillus
390 Rome taken by the Gauls
340 Latin War
298-290 Third War with the Samnites
264-41 Roman Supremacy in Italy; first Punic War
Hannibal, 247-183
Cato, 234-189
231 Conquest of Sardinia and Corsica
Scipio, 219-185
216 Battle of Cannæ
Terence, 195-159
146 Destruction of Carthage
Cicero, 106-43
111-06 Jugurthine War
Cæsar, 100-44
Lucretius, 95-55
Sallust, 86-34
86 Death of C. Marius
82 Sylla, Dictator
74-63 Second war with Mithridates. Cicero at Rome
Virgil, 70-19
65-2 Cataline's conspiracies
Horace, 65-8
63 Cicero Consul
60 First Triumvirate between Cæsar, Pompey, and Crassus
59 Cæsar Consul, first time
Livy, B.C. 59—17 A.D.
58-50 Cæsar's Campaigns in Gaul
49 Cæsar Dictator
48 Battle of Pharsalia; Death of Pompey
44 Cæsar assassinated
43 Second Triumvirate; Lepidus, M. Antony, and Octavian (Augustus)
— Death of Cicero
Ovid, 43 B.C. to A.D. 18
42 Battle of Philippi; Death of Brutus
31 Battle of Actium
30 Death of Antony
27 Augustus, first Roman Emperor

A.D.
Seneca, 2-65
14 Emperor Tiberius.
Martial, 29-104
33 The Crucifixion
37 Emperor Caligula
Lucan, 37-65
41 Emperor Claudius
42 "St. Peter," Bishop of Rome.
54 Emperor Nero
Tacitus, 61-110
65-66 St. Linus, Bishop of Rome
69 Emperors Galba, Otho, Vitellius, and Vespasian.
Silius Italicus, about this time
78 St. Anacletus, Bishop of Rome
79 Emperor Titus. Pompeii overwhelmed—Death of Pliny the Elder
81 Emperor Domitian
Plutarch, 85-120
91 St. Clement,* Bishop of Rome (sometimes placed before Linus)
96 Emperor Nerva
98 Emperor Trajan
Pliny the Younger. Died about A.D. 110
100 St. Evaristus, Bishop of Rome
109 St. Alexander,* Bishop of Rome
117 Emperor Hadrian
Juvenal died A.D. 128
119 St. Sixtus I.,* Bishop of Rome
127 St. Telesphorus, Bishop of Rome
138 Emperor Antoninus Pius
138 St. Hyginus, Bishop of Rome
142 St. Pius I., Bishop of Rome
156 St. Anicetus, Bishop of Rome
161 Emperor Marcus Aurelius
161 Emperor Lucius Verus
168 St. Soter, Bishop of Rome
177 St. Eleutherus, Bishop of Rome
180 Emperor Commodus
185 or 193 St. Victor, Bishop of Rome
193 Emperor Pertinax
— Emperor Didius Severus

193 Emperor Septimius Severus
197 or 202 St. Zephyrinus,* Bishop of Rome
211 Emperor Caracalla
217 Emperor Macrinus
218 Emperor Heliogabus, or Elagabalus
222 Emperor Aurelius, or Alex. Severus
217-219 St. Calixtus I.* Bishop of Rome
222-223 St. Urban I.* Bishop of Rome
230 St. Pontianus,* Bishop of Rome.
235 St. Antherus, Bishop of Rome.
235 Emperor Maximinus.
236 St. Fabian,* Bishop of Rome.
238 Emperors Gordian, I. and II.
243 Emperor Philip.
249 Emperor Decius.
251 Emperor Gallus.
252 St. Cornelius,* Bishop of Rome.
252 Novatian, Antipope.
252 St. Lucius,* Bishop of Rome.
253 St. Stephen I.,* Bishop of Rome.
253 Emperor Valerianus.
257 St. Sixtus II., Bishop of Rome.
259 St. Dionysius, Bishop of Rome.
261 Emperor Gallienus.
268 Emperor Claudius II.
269 or 270 St. Felix I.,* Bishop of Rome.
270 Emperor Domitius Aurelianus
274 or 275 St. Eutychianus, Bishop of Rome.
275 Emperor M. Claudius Tacitus.
276 Emperor Probus.
282 Emperor Carus.
283 St. Caius, Bishop of Rome.
284 Emperors Diocletian and Maximinanus.
296 St. Marcellinus,* Bishop of Rome.
304 St. Marcellus,* Bishop of Rome.
305 Emperors Constantius Chlorus and Galerius.
306 Emperor Constantine the Great, first Christian Emperor.
310 St. Eusebius, Bishop of Rome.
311 St. Melchiades, Bishop of Rome.
312 Constantine defeats Maxentius at Rome.
314 St. Sylvester,* Bishop of Rome.
336 St. Mark I.* Bishop of Rome.
337 St. Julius I.* Bishop of Rome.
337 Emperors Constantine II. and Constantius II.
352 St. Liberius I*, Bishop of Rome.
355 Felix II.,* Antipope.
361 Emperor Julian, the Apostate.
363 Emperor Jovian.
364 Emperors Valentinian I., or Valens, and Gratian
366 St. Damasus I., Bishop of Rome.
378 Emperor Theodosius the Great.
383 (West) Emperor Valentinian II.
383 (East) Emperor Arcadius.
384 St. Siricius,* Bishop of Rome.
395 (West) Emperor Honorius.
398 St. Anastasius I., Bishop of Rome.
400-3 Alaric the Goth enters Italy.
401 St. Innocent I., Bishop of Rome.
408 (East) Emperor Theodosius II.
410 Alaric sacks Rome.
417 St. Zosimus, Bishop of Rome.
418 St. Boniface I.,* Bishop of Rome.
420 Eulalius, Antipope.
422 St. Celestine I., Bishop of Rome.
425 (West) Valentinian III.
432 St. Sixtus III.,* Bishop of Rome.
438 Theodosian Code proclaimed.
440 St. Leo I. the Great, Bishop of Rome.
450 (East) Emperors Pulcheria and Marcian.
Attila and the Huns enter Italy.
455 Vandals sack Rome.
455 (West) Emperor Maximus.
455 (West) Emperor Avitus.
457 (West) Emperor Majorianus.
457 (East) Emperor Leo I.
461 St. Hilary, Bishop of Rome.
461 (West) Emperor Libius Severus.
467 St. Simplicius, Bishop of Rome.
467 (West) Emperors Anthemius and Procopius.
472 (West) Emperor Olybius.
473 (West) Emperor Glycerius.
474 (West) Emperor Nepos.
474 (East) Emperor Leo II.
474 (East) Emperor Zeno.
475 (West) Emperor Romulus Augustulus (so styled in ridicule), the last Emperor of the West; dethroned by Odoacer, 476.
476 Odoacer, King of the Eruli (Italy), at Ravenna.
481 Clovis the Great, King of France.
483 St. Felix III.,* Bishop of Rome.
491 (East) Emperor Anastasius I.
492 St. Gelasius, Bishop of Rome.
493 Theodoric the Ostrogoth, King of "Italy," at Ravenna.
496 St. Anastasius II.,* Bishop of Rome.
498 St. Symmachus, Bishop of Rome.
514 Laurentius, Antipope.
514 St. Hormisdas, Bishop of Rome.
518 (East) Emperor Justin I.
523 John I., Bishop of Rome.
526 St. Felix IV., Bishop of Rome.
526 Athalaric, King of "Italy."
527 (East) Emperor Justinian, Author of the "Digest."
530 Boniface II.,* Bishop of Rome.
530 Dioscuros, Antipope.
531 or 533 John II., Bishop of Rome.
534 Theodatus, King of "Italy."
535 St. Agapetus.*
536 St. Silverius, Bishop of Rome.
536 Vitiges, King of "Italy."
537-9 Belisarius recovers Italy from the Goths.
537 or 540 Virgilius,* Bishop of Rome.
540 Theodebald, King of "Italy."
541 Araric, King of "Italy."
541 Totela, King of "Italy;" he takes Rome 546.
547 Belisarius retakes Rome.
552 Teia, last Ostrogoth King of "Italy."
553 Narses, Duke of Italy under the Emperor Justinian.
555 Pelagius I., *Bishop of Rome
558 Clotaire, King of France
560 St. John III.,* Bishop of Rome.
565 (East) Emperor Justin II.
568 Alboin, King of the Lombards.
569 Longinus, Exarch, at Ravenna.
573 St. Benedict I,* Bishop of Rome.
573 Cleoph or Cleophis, King of the Lombards
578 St. Pelagius II.,* Bishop of Rome.

578 (East) Emperor Tiberius II.
582 (East) Emperor Mauritius.
584 Autharis, Duke of the Lombards.
584 Smaragdus, Exarch of Ravenna.
590 St. Gregory I.* (the Great), Bishop of Rome.
590 Romanus, Exarch of Ravenna.
591 Agiluph, Duke of the Lombards.
597 Callinicus, Exarch of Ravenna
602 (East) Emperor Phocas
602 Smaragdus, Exarch of Ravenna (a second time)
604 Sabinianus, Bishop of Rome
606 Boniface III.,* Pope. (About this time the Papal power begins)
608 Boniface IV., Pope
610 (East) Emperor Heraclius
611 Johannes Lemigius, Exarch of Ravenna
615 Deodatus,* or Adeodatus I., Pope
615 Adawald, King of Lombards
616 Eleutherius, Exarch of Ravenna
618 Boniface V., Pope
619 Isaac, Exarch of Ravenna
625 Honorius I., Pope
625 Ariwald, King of Lombards
628 Dagobert the Great, King of France
636 Rotharis, Duke of Brescia, or King of Lombards
638 Plato, Exarch of Ravenna
639 Severinus*, Pope
640 John IV., Pope
641 Theodore I., Pope
648 Theodorus I., Exarch of Ravenna
649 St. Martin I., Pope
649 Olympius, Exarch of Ravenna
652 Rodvald, King of the Lombards
652 Theodorus, Exarch of Ravenna (a second time)
653 Aribert I., King of the Lombards
654 Eugenius I., *Pope
657 Vitalian, Pope
661 Pertharitus, King of the Lombards
662 Grimsald, King of the Lombards
666 Gregory, Exarch of Ravenna
670 Adeodatus II.,*Pope
671 Pertharitus, King of the Lombards (a second time)
675 Dommus (or Donus) I.,* Pope
678 Agathon, Pope
678 Theodore II., Exarch of Ravenna
682 St. Leo II., Pope
684 Benedict II.,* Pope
685 John V., Pope
686 Cunibert, King of Lombards
685 Peter, Antipope
685 Theodore, Antipope
686 Paschal, Antipope
686 Conon, Pope
687 Sergius I., Pope
687 Johannes Platon, Exarch of Ravenna
697 Republic of Venice founded; Paolo Lucio Anafesto, first Doge
700 Luitpert, King of the Lombards
701 Ragimbert, King of the Lombards
701 Aribert II., King of the Lombards
701 John VI., Pope
702 Theophilactus, Exarch of Ravenna
705 John VII., Pope
708 Sisinius, Pope
708 Constantinus, Pope
710 Johannes Rizocopius, Exarch of Ravenna
711 Eutychius, Exarch of Ravenna
712 Ausprand, King of the Lombards
712 Luitprand, King of the Lombards
713 Scholasticus, Exarch of Ravenna
715 Gregory II.,* Pope
727 Paul, Exarch of Ravenna
728 Eutychius, Exarch of Ravenna (a second time)
731 Gregory III., Pope
741 Zacharias, Pope
744 Hildebrand, King of the Lombards
744 Ratchis, King of the Lombards and Duke of Friuli
746 Chilperic II. (or Chilperic Martel), King of France
749 Astolfus, King of the Lombards
752 Stephen II.,* Pope
752 Stephen III.,* Pope
752 Pepin, King of France
756 Desiderius, King of the Lombards and Duke of Istria
756 Pepin gives the Exarchate to the Pope
757 Paul I.,* Pope
763 Stephen IV., Pope
768 Theophylact, Antipope
768 Constantine II., Antipope
768 Charlemagne, King of the Franks
769 Philip, Antipope
772 Adrian I.* (of the *Colonna* family), Pope
774 Lombardy, etc., taken by Charlemagne
795 St. Leo III.,* Pope
800 Egbert I., King of England
800 Charlemagne (Carlomagno) the Frank, Emperor of the West. From this time the Roman Pontificate was finally separated from the Eastern Empire, and came under the influence of the Frank or German Empire
814 Louis I., Emperor of the West
816 Stephen V.,* Pope
817 Paschal I.,* Pope
824 Eugenius II.,* Pope
826 Zinzinus, Antipope
827 Valentinus.* Pope
827 Gregory IV.,* Pope
828 Boniface I., Marquis of Tuscany
840 Lothaire, Emperor of the West
844 Sergius II.,* Pope
846 Leo IV.,* Pope
(Legend of Pope Joan, or John VIII.)
847 Adelbert I., Duke of Tuscany.
855 St. Benedict III.,* Pope
855 Louis II., Emperor of the We
855 Anastasius, Antipope
858 Nicholas I.,* Pope
867 Adrian II.,* Pope
872 John VIII.,* Pope
872 Alfred, King of England
876 Carloman, King of France
880 Charles III., King of Italy, and Emperor of Germany
882 Martin II, Pope
884 Adrian III.,* Pope
885 Stephen VI.,* Pope

888 Berenger, Duke of Friuli
889 Guy, Duke of Spoleto, King of Italy; and Emperor of Germany, 892
890 Arnulf, Emperor of Germany
890 Adalbert II., Duke of Tuscany
891 Formosus,* Pope
891 Sergius III., Antipope
894 Lambert, King of Italy, and Emperor
897 Boniface VI.,* Pope
897 Stephen VII.,* Pope
897 Romanus I., Antipope
897 Theodore II., Pope
899 John IX., Pope
900 Louis the Blind, King of Italy
900 Benedict IV., *Pope
903 Leo V., Pope
903 Christopher,* Antipope
904 Sergius III., *Pope
905 Berenger, King of Italy; Emperor 915
911 Anastasius III.,* Pope
913 Landus, or Lando, Pope
914 John X.,* Pope
919 Guy, Duke of Tuscany
922 Rodolph, King of Italy and Burgundy
926 Hugh, King of Italy
928 Leo VI., *Pope
929 Stephen VIII., *Pope
929 Boson, Marquis of Tuscany
931 John XI.* (*Conti* family), Pope
936 Leo VII., *Pope
936 Otho the Great, Emperor of Germany
936 Hubert, Duke of Tuscany
938 Aledran, Marquis of Montferrat
939 Stephen IX., Pope
943 Martin III.,* Pope
945 Lothaire, King of Italy
946 Agapetus II.,* Pope
950 Berenger II. and Adalbert, King of Italy
956 John XII.* (*Conti*), Pope
961 Hugh the Great, Duke of Tuscany
962 Italy united with Germany, under Emperor Otho the Great
963 Leo VIII., Antipope
964 Benedict V.,* Pope
965 John XIII.,* Pope
972 Domnus or Donus II.,* Pope
972 Benedict VI.,* Pope
973 Otho II., Emperor of Germany
974 Boniface VII., Antipope
975 Benedict VII.,* (*Conti*), Pope
983 John XIV., Pope
983 Otho III., Emperor of Germany
985 John XV.,* Pope
986 John XVI.,* Pope
987 Hugh Capet, King of France
991 Pietro Orseolo II., 26th Doge of Venice
995 William I., Marquis of Montferrat
996 Gregory V., Pope
997 John XVII., Antipope
999 Sylvester II., Pope
1001 Adalbert III., Duke of Tuscany
1002 Henry II., Emperor of Germany
1003 John XVIII., Pope
Gregory VI., Antipope
1003 John XIX.,* Pope
1009 Ottone Orseolo, Doge of Venice
1009 Sergius IV.,* Pope
1012 Benedictus VIII.,* (*Conti*), Pope
1014 Rinaldo, Duke of Tuscany
1017 Canute, King of England
Gregory VI.,* Antipope
1018 Normans enter Italy
1024 John XX.,* (or John XIX.), Pope
1024 Conrad II., Emperor of Germany
1026 Pietra Barbolano, Doge of Venice
1027 Boniface, Duke of Tuscany
1032 Domenico Flabanico, Doge of Venice
1033 Benedict IX.,* Pope
1033 Sylvester III., Antipope
1039 Henry III., Emperor of Germany
1043 Will. Braccia-ferro, Count of Apulia
1043 Domenico Contarini I., Doge of Venice
1044 Gregory VI.,* Pope
1046 Clement II., Pope
1046 Drogo, Count of Apulia
1046 Emperor Henry III. deposes three Popes
1048 Damasus II., Pope
1049 S. Leo IX., Pope
1051 Humphrey, Count of Apulia
1054 Robert Guiscard, Count and Duke of Apulia
1055 Victor II., Pope
1055 Beatrice and Godfrey, Dukes of Tuscany
1056 Henry V., Emperor of Germany
1057 Stephen X., Pope
1058 Benedict X.,* (*Conti*), Antipope
1059 Nicholas II., Pope
1060 Philip I., King of France
1060 Boniface I., M. of Montferrat
1061 Alexander II.* (*Badagio* family), Pope
1061 Honorius II., Antipope
1066 William the Conqueror, King of England
1067 Frederick I., Lord of Ferrara
1071 Domenico Silvio, Doge of Venice
1072 Roger I., Count of Sicily
1073 Gregory VII.* (*Hildebrand* or *Aldobrandeschi*) Pope
1073 Clement II., Antipope.
1076 Matilda, Countess of Tuscany
1084 Vitale Falierio, Doge of Venice
1085 Roger, Duke of Apulia
1086 Victor III.* (*Epifani*), Pope
1088 Urban II., Pope
1090 Paschal II., Pope.
1095 First Crusade
1096 Vitale Micheli I., Doge of Venice
Albert, Antipope
1100 William II., Marquis of Montferrat
1101 Roger II., Sicily. Duke of Apulia, 1127; King of Sicily, 1130
Theodoric, Antipope
1102 Ordelafo Faliero, Doge of Venice
1102 Sylvester III., Antipope
1106 Henry V., Emperor of Germany
1108 Amadeus II., first Count of Savoy
1108 Louis VI., King of France
1117 Domenico Micheli, Doge of Venice
1118 Gelasius II.* (*Caetani*), Pope
1118 Gregory VIII., Antipope
1118 Guy Salinguerra, Lord of Ferrara
1119 Calixtus II., Pope

1119 Conrad, Duke of Tuscany
1123 Ninth Council of Lateran
1124 Honorius II., Pope
Celestine II., Antipope
1125 Lothaire II., Emperor of Germany
1126 Rinaldo, M. of Montferrat
1130 Innocent II.,* (*Papareschi*), Pope
1130 Silk brought into Italy
1130 Anacletus II., Antipope
1130 Pietro Polani, Doge of Venice
1131 Ramprest, President of Tuscany
1133 Henry, Count of Tuscany
1138 Victor IV., Antipope
1138 Conrad III., Emperor of Germany
1139 Uideric, Marquis of Tuscany
1140 William III., M. of Montferrat
1143 Celestine II.,* Pope
1144 Lucius II.* (*Caccianemici*), Pope
1145 Eugenius III.* (*Paganelli*), Pope
1148 Domenico Morosini, Doge of Venice
1150 Taurello, or Torelli, Lord of Ferrara
1152 Fred. Barbarossa, Emperor of Germany
1153 Anastasius IV.,* Pope
1153 Guelph, Duke of Tuscany
1154 Adrian IV. (*Breakspeare*), Pope; born at Abbot's Langley, near Watford
1154 William I., King of Sicily
1156 Vitale Micheli II., Doge of Venice
1159 Alexander III.* (*Bandinelli*), Pope
1159 Victor IV., Antipope
1164 Paschal III., Antipope
1167 William II. the Good, King of Sicily
1169 Calixtus III., Antipope
1173 Sebastiano Ziani, Doge of Venice
1178 Innocent III., Antipope
1179 Orio Mastropiero, Doge of Venice
1180 Phillip Augustus, King of France
1181 Lucius III.* (*Allucignoli*), Pope
1185 Urban III.* (*Crivelli*), Pope
1187 Gregory VIII.* (*De Morra*), Pope
1188 Clement III.* (*Scolari*), Pope
1188 Conrad, Montferrat
1189 Tancred, King of Sicily
1190 Henry VI., Emperor of Germany
1191 Celestine III.* (*Orsini*), Pope
1192 Boniface II., M. of Montferrat
1192 Enrico Dandolo, Doge of Venice
1194 Emperor Henry VI. (*Suabia*), King of Sicily
1195 Salinguerra II. (*Torelli*), Lord of Ferrara
1195 Philip, Tuscany; elected Emperor, 1198
1196 Azzo VI. (*Este*), Lord of Ferrara
1197 Frederick, King of Sicily
1198 Innocent III.* (*Conti*), Pope
1198 Philip, Emperor of Germany
1199 John, King of England
1205 Pietro Ziani, Doge of Venice
1207 William IV., Marquis of Montferrat
1208 Otho IV., Emperor of Germany
1208 Florence, a Republic, till 1531
1212 Aldovrandini I. (*Este*), Lord of Ferrara
1212 Frederick II., Emperor of Germany
1215 Azzo VII. (*Este*), Lord of Ferrara
1216 Honorius III.* (*Savelli*), Pope
1224-74 St. Thomas of Aquinas
1225 Boniface III., Marquis of Montferrat
1226 St. Louis IX., King of France
1227 Gregory IX.* (*Conti*), Pope
1229 Giacomo Tiepolo, Doge of Venice
1242 Celestine IV.* (*Castiglione*), Pope
1243 Innocent IV.* (*Fieschi*), Pope
1244 Giacomo (*Torelli*), Lord of Ferrara
1249 Marino Morosini, Doge of Venice
1250 Conrad I., King of Sicily and Emperor of Germany
1252 Ranieri Zeno, Doge of Venice
1254 Alexander IV.* (*Conti*), Pope
1254 William V., Marquis of Montferrat
1255 Conrad II., or Conradin, King of Sicily
1257 Martin della Torre, Lord of Milan
1259 Manfred, King of Sicily
1261 Urban IV., Pope
1264 Obizzio II. (*Este*), Ferrara
1265 Clement IV., Pope
1265 Napoleon della Torre, Lord of Milan
Cimabue, the painter
1267 Charles I. (*Anjou*), King of Sicily
1268 Lorenzo Tiepolo, Doge of Venice
1270 Salinguerra III. (*Torelli*), Lord of Ferrara
1271 Gregory X.* (*Visconti*), Pope
1273 Rudolph of Hapsburg, Emperor of Germany
1275 Giacomo Contarini, Doge of Venice
1276 Innocent V., Pope
1276 Adrian V.* (*Fieschi*), Pope
1276 John XXI., Pope
1277 Nicholas III.* (*Orsini*). Rome becomes independent of the Emperors
1277 Otho Visconti, Milan
1279 Giovanni Dandolo, Doge of Venice
1281 Martin IV., Pope
1282 Charles of Anjou, King of Naples
1282 Pedro I. (*Aragon*), King of Sicily (Sicilian Vespers)
1285 Charles II., King of Naples
1285 Honorius IV.* (*Savelli*), Pope
1288 Nicholas IV.* (*Masci*), Pope
1289 Pietro Gradenigo, Doge of Venice
1292 John I., Marquis of Montferrat
1293 Azzo VIII. (*Este*), Lord of Ferrar
1294 Celestine V.* (*Morrone*), Pope
Giotto, the painter †
1294 Boniface VIII. (*Caetani*) Pope
1295 Matthew I., Mi an
1296 Frederic II., King of Sicily
1298 Albert I. (of Austria), Emperor of Germany
Dante exiled from Florence. † (Born 1265, dies 1321)
1303 Benedict XI.* (*Boccasini*) Pope
1305 Clement V. The Papal Court moved to Avignon.
1306 Theodore Palæologus, Marquis of Montferrat
1308 Fulke, or Folco (*Este*), Lord of Ferrara
1309 Robert, King of Naples
1311 Council of Ten, at Venice.
1311 Marino Giorgi, Doge of Venice
1311 Giovanni Sorazo, Doge of Venice
1314 Louis IV., Emperor of Germany
1316 John XXII., Pope

† These and other painters, writers, etc., are placed about the time when they flourished.

1317 Ronaldo Obizzo III. and Nicholas I., Lords of Ferrara
1322 Galeas I., Viscount of Milan
1327 Edward III. King of England
13.8 Azzo, Viscount of Milan
1328 Francesco Dandolo, Doge of Venice
1329 Louis Gonzaga I., Lord of Mantua
1334 Nicholas V., Antipope in Rome
1334 Benedict XII., Pope
1338 Pedro II., King of Sicily
1338 John II., Marquis of Montferrat
1339 Luchin, Viscount of Milan
1339 Bartolommeo Gradenigo, Doge of Venice
1342 Clement VI., Pope
1343 Joanna II., Queen of Naples
1343 Andrea Dandolo, Doge of Venice
1347 Cola di Rienzi at Rome
1347 Charles IV., Emperor of Germany
1349 John, Viscount of Milan
1349 Charles IV. (Germany)
Boccaccio
1352 Innocent VI., Pope
1352 Aldovrandi III., Lord of Ferrara
Petrarch
1353 Venetian Fleet destroyed
1354 Marino Faliero, Doge of Venice
1354 Mat. II. and Galeas II., Viscounts of Milan
1355 Giovanni Grandenigo, Doge of Venice
1356 Giovanni Dolfin, Doge of Venice
1356 Frederick III., King of Sicily
1360 Guy, Lord of Mantua
1361 Nicholas II., Lord of Ferrara
1361 Lorenzo Celsi, Doge of Venice
1362 Urban V., Pope
1365 Marco Cornaro, Doge of Venice.
1367 Andrea Contarini, Doge of Venice.
1369 Louis II., Lord of Mantua
1370 Gregory XI. (France) Pope. The Papal Court goes back to Rome
1372 Otho M. of Montferrat
1378 Urban VI.* (*Prignani*) Pope
1378 John III. Marquis of Montferrat
1378 Mary I., Queen of Sicily
1378 John Galeas Visconti, Duke of Milan
1378 Wenceslas, Emperor of Germany
1381 Theodore II., Marquis of Montferrat
1382 Micheli Morosini, Doge of Venice
1382 Antonio Veniero, Doge of Venice
1382 Francis I., Lord of Mantua
1382 Tommaso Albizzi, Lord of Florence
1382 Charles III., King of Naples
1386 Ladislas, King of Naples
1387 Clement VII., Antipope at Avignon
1388 Albert (Este) Lord of Ferrara
1389 Boniface IX.* (*Tomacelli*) Pope
1391 Amadeus VIII., 1st Duke of Savoy
1393 Nicholas III., Lord of Ferrara
1394 Benedict XIII., Antipope at Avignon
1395 John Galeas, Duke of Milan
1400 Michele Steno, Doge of Venice.
1402 Martin, King of Sicily. (United to Aragon, 1410)
1402 John-Mary, Duke of Milan
404 Innocent VII.* (*Migliorati*) Pope. He and Benedict abdicate
406 Gregory XII.* (*Coriaro*).
1406 Guy Torrelli, Count of Guastalla
1407 John Francis I., Marquis of Mantua
1409 Alexander V. (*Phylargyrius*), Pope
Fra Angelico, the painter
1410 John XXIII.* (*Cossa*), Pope
1410 Sigismund, Emperor of Germany
1412 Philip-Mary, Duke of Milan
1414 Tommaso Mocenigo, Doge of Venice
1415 Joanna II., Queen of Naples
1417 Nicolo Albezzo, Lord of Florence
1417 Martin V. *(*Colonna*), Pope
1418 John James, Marquis of Montferrat
1422 Charles VII., King of France
1423 Francesco Foscari, Doge of Venice
1424 Clement VIII., Antipope at Avignon
1427 Rinaldo Albizza, Lord of Florence
1431 Eugenius IV. (*Condolmieri*), Pope
1434 Cosmo de' Medici, Lord of Florence
Masaccio, the painter
1435 Alfonso the Wise, King of Naples and Aragon
1439 Felix V. the last Antipope
1440 Frederick IV., Emperor of Germany. Last Emperor crowned at Rome
—— Discovery of Printing
1441 Lionel, Lord of Ferrara
1444 Louis III., Lord of Mantua
1445 John V., M of Montferrat
1447 Nicholas V.* (*Parentucelli*) Pope
1449 Christopher and Peter Guy I., Counts of Guastalla
1450 Borso, Duke of Ferrara
1450 Francis Sforza, Duke of Milan
1453 Constantinople taken by the Turks
1455 Clixtus III. (*Borgia*) Pope
Mantegna, the painter
1457 Pasquale Malipiero, Doge of Venice
1458 Pius II.* (*Piccolomini*) Pope
1458 Ferdinand I. King of Naples
1460 Guy Galeotto and Francis-Mary, Counts of Guastalla
1461 Louis XI. King of France.
1462 Christofero Moro, Doge of Venice
1464 Paul II.* (*Barbo*) Pope
Perugino, the painter
1464 Pietro de Medici, Lord of Florence.
1464 William VI., Marquis of Montferrat
1469 Lorenzo (the Magnificent) and Giuliano de' Medici, Lords of Florence
1471 Niccolo Trono, Doge of Venice
1471 Sixtus IV.* (*Della Rovere*) Pope
1471 Hercules (Ercolo) I., Ferrara
Ghirlandajo, the painter
1473 Niccolo Marcello, Doge of Venice
1474 Pietro Mocenigo, Doge of Venice
1474 Ferdinand and Isabella, King and Queen of Spain
1476 John Galeas-Mary, Duke of Milan
1476 Andrea Vendramino, Doge of Venice
1478 Frederick I., Marquis of Mantua
1478 Giovanni Mocenigo, Doge of Venice
1484 Innocent VIII.* (*Cibo*), Pope
1484 John Francis, Marquis of Mantua
1485 Marco Barbarigo, Doge of Venice
1486 Agostino Barbarigo, Doge of Venice
1486 Peter Guy II, Count of Guastalla

1492 Alexander VI. (*Borgia*), Pope
1492 Pietro II. Lord of Florence
Columbus discovers America
1493 Maximilian I. Emperor of Germany
1493 William VII. Marquis Montferrat
1494 Achilles, Count of Guastalla
1494 Alfonso II. King of Naples
1494 The Medici expelled from Florence
1494 Louis-Mary, Duke of Milan
1500 Louis XII. of France, Duke of Milan
1501 Leonardo Loredano, Doge of Venice
1502 Pietro Sodorini, Gonfalonier of Florence
1503 Pius III. (*Piccolomini*), Pope*
Leonardo da Vinci
Machiavelli
Palma Vecchio, the painter
1503 Julius II. (*Giuliano della Rovere*), Pope*
Ariosto
1505 Alfonso I. Duke of Ferrara
1509 Henry VIII., King of England
Raphael
1512 Giuliano de' Medici, Lord of Florence
1512 Maximilian Sforza, Duke of Milan
1513 Leo X.* (*Medici*), Pope
1515 Francis I., King of France, and Duke of Milan
1516 Lorenzo II., Lord of Florence
Luther
1518 Boniface V., Marquis of Montferrat
1519 Charles V., Germany and Spain
1519 Frederick II., Duke of Mantua
Michael Angelo
1519 Giulio de' Medici, Lord of Florence (Pope 1523)
1521 Antonio Grimani, Doge of Venice
1521 Francis-Mary, Duke of Milan
1522 Adrian VI., Pope
1522 Louisa Torelli, Count of Guastalla
Correggio
1523 Andrea Gritti, Doge of Venice
1523 Clement VII.* (*Giulio de'Medici*) Pope
1530 John George, Marquis of Montferrat. (United to Mantua, 1536)
1531 Alexander, Duke of Florence
1534 Paul III.* (*Farnese*), Pope
1534 Hercules II., Duke of Ferrara
1537 Cosmo the Great, (de' Medici) Grand Duke of Tuscany
1539 Ferdinand de Gonzaga, Count of Guastalla
1539 Pietro Lando, Doge of Venice
1540 Francis II., Marquis of Mantua
1545 Francesco Donato, Doge of Venice
1545 Peter Louis Farnese, Duke of Parma
G. Romano, the painter
1547 Octavius Farnese, Duke of Parma
1550 William I., Duke of Mantua
1550 Julius III.* (*Ciocchi*), Pope
1553 M. A. Trevisano, Doge of Venice
1554 Francesco Veniero, Doge of Venice.
1555 Marcellus II. (*Cervini*), Pope
Titian
Palladio
Sansovino
1555 Paul IV.* (*Carafa*), Pope
B. Cellini, the sculptor
1556 Lorenzo Priuli, Doge of Venice
1557 Cæsar I., Lord of Guastalla
1558 Elizabeth Queen of England.
1558 Ferd. I., Emperor of Germany
1559 Girolamo Priuli, Doge of Venice
1559 Pius IV.* (*Medici*), Pope
1559 Alfonso II., Duke of Ferrara
1564 Max. II., Emperor of Germany
1566 St. Pius V.* (*Ghisleri*), Pope
Tintoretto, the painter
1567 Pietro Loredano, Doge of Venice
1570 Luigi Mocenigo, Doge of Venice
1572 Gregory XIII.* (*Buoncompagni*), Pope
P. Veronese, the painter
1574 Francis, Grand Duke of Tuscany
1575 Ferd. II., Duke of Guastalla
1576 Rodolph II., Emperor of Germany
1577 Sebastiano Veniero, Doge of Veni
1578 Nicolo da Ponte, Doge of Venice
1585 Sixtus V.* (*Peretti*), Pope
1585 Pasquale Cicogna, Doge of Venice
1586 Alexander Farnese, Duke of Parma
Tasso
1587 Ferd. I., Grand Duke of Tuscany
1587 Vincent I., Duke of Mantua and Montferrat
1589 Henry IV., King of France
1590 Urban VII.* (*Castagna*), Pope
L. Carracci, the painter
Ag. Carracci, the painter
1590 Gregory XIV.* (*Sfrondati*), Pope
An. Carracci, the painter
Caravaggio, the painter
1591 Innocent IX.* (*Facchinetti*), Pope
Domenichino, the painter
Guido, the painter
1592 Clement VIII.* (*Aldobrandini*), Pope
1592 Ranutio I., Duke of Parma
1595 Marino Grimano, Doge of Venice
1597 Cæsar I., Duke of Ferrara
1605 Leo XI.* (*Medici*), Pope
Galileo
Guercino, the painter
1605 Paul V.* (*Borghese*), Pope
1606 Leonardo Donato, Doge of Venice
1609 Cosmo II., Grand Duke of Tuscany
1612 Francis II., Duke of Mantua
1612 Ferdinand, Duke of Mantua
1612 Matthias, Emperor of Germany
1612 M. A. Memmo, Doge of Venice
1615 Giovanni Bembo, Doge of Venice
1618 Nicolo Donato, Doge of Venice
1618 Antonio Priuli, Doge of Venice
1619 Ferd. II., Emperor of Germany
1621 Gregory XV.* (*Ludovisi*), Pope
1621 Ferdinand II., Grand Duke of Tuscany
1622 Edward, Duke of Parma
1623 Urban VIII.* (*Barberini*), Pope
1623 Francesco Contarini, Doge of Venice
1624 Giovanni Cornaro, Doge of Venice
1625 Charles I., King of England
1626 Vincent II., Duke of Mantua
Dedication of St. Peter's, (founded 1450)
1627 Ch. I., Duke of Mantua
1629 Francis I., Duke of Modena and Ferrara
1630 Cæsar II., Duke of Guastalla
1630 Nicolo Contarini, Doge of Venice
1631 Francesco Erizzo, Doge of Venice

1632 Ferdinand III., Duke of Guastalla
1637 Ferdinand III., Emperor of Germany
1637 Ch. II. and III., Dukes of Mantua
S. Rosa, the painter
1638 Ch. Emanuel II., Duke of Savoy
1644 Innocent X.* (*Pamfili*), Pope
1646 Ranutio II., Duke of Parma
C. Dolci, the painter
1646 Francesco Molino, Doge of Venice
1653 Cromwell, Protector
1655 Alexander VII.* (*Chigi*), Pope
1655 Carlo Contarini, Doge of Venice
1656 Francesco Cornaro, Doge of Venice
1656 Bertucci Valiero, Doge of Venice
1658 Leopold I., Emperor of Germany
1658 Alfonso IV., Duke of Modena
1658 Giovanni Pesaro, Doge of Venice
1659 Domenico Contarani II., Doge of Venice
1662 Frances II., Duke of Modena
1665 Ch. IV., Duke of Mantua
1667 Clement IX.* (*Rospigliosi*) Pope
L. Giordano, the painter
1670 Clement X.* (*Altieri*), Pope
C. Maratti, the painter
1670 Cosmo III., Grand Duke of Tuscany
1675 Vict. Amadeus II., Duke of Savoy
1675 Nicolo Sagredo, Doge of Venice
1676 Innocent XI.* (*Odescalchi*), Pope
1676 Luigi Contarini, Doge of Venice
1678 Charles, Duke of Mantua and Guastalla
1684 M. A. Giustiniani, Doge of Venice
1688 Francesco Morosini, Doge of Venice
1689 Alexander VIII. (*Ottoboni*), Pope
1689 William and Mary, King and Queen of England
1691 Innocent XII.* (*Pignatelli*), Pope
1692 Vincent de Gonzaga, Duke of Guastalla
1694 Frances I., Duke of Parma
1694 Reginald, Duke of Modena
1694 Silvestro Valiero, Doge of Venice
1700 Clement XI.* (*Albani*), Pope
1700 Alvise Mocenigo I., Doge of Venice
1705 Joseph I., Emperor of Germany
1709 Giovanni Cornaro II., Doge of Venice
1711 Ch. VI., Emperor of Germany
1713 Charles II., King of Naples
1715 Antony Ferdinand, Duke of Guastalla
Canaletto, the painter
1718 Victor Amadeus II., King of Sardinia
1721 Innocent XIII.* (*Conti*), Pope
1722 A. S. Mocenigo, Doge of Venice
1723 John Gastone, Grand Duke of Tuscany
1723 Carlo Ruzzini, Doge of Venice
1724 Benedict XIII.* (*Orsini*), Pope
1727 Antony, Duke of Parma
1729 Joseph, Duke of Guastalla
1730 Clement XII.* (*Corsini*), Pope
1730 Ch. Emmanuel III., King of Sardinia
1731 Don Carlos, Duke of Parma
1735 Charles III. (*Bourbon*), King of Naples
1735 Luigi Pisani, Doge of Venice
1737 Francis II. (*Lorraine*), Grand Duke of Tuscany. (Emperor of Germany, 1745)
1737 Francis III., Duke of Modena
1740 Benedict XIV.* (*Lambertini*), Pope
1741 Pietro Grimani, Doge of Venice
1742 Charles VII., Emperor of Germany
1745 Francis I., Emperor of Germany
1749 Don Philip, Duke of Parma and Guastalla
1758 Clement XIII.* (*Rezzonico*), Pope
1759 Ferdinand IV., King of Naples
1760 George III., King of England
1762 Marco Foscarini, Doge of Venice
1763 Alvise Mocenigo II., Doge of Venice
1765 Peter Leopold, Grand Duke of Tuscan
1765 Joseph II., Emperor of Germany
1765 Don Philip, Duke of Parma
1769 Clement XIV.* (*Ganganelli*), Pope
Alfieri
Canova
1773 Victor Amadeus III., King of Sardinia
1775 Pius VI.* (*Braschi*), Pope
1779 Paolo Renier, Doge of Venice
1780 Hercules, Duke of Modena
1789 Luigi Manin, last Doge of Venice
1790 Ferdinand III., Grand Duke of Tuscany
1790 Leopold II., Emperor of Germany
1792 Francis II., Emperor of Germany
1797 Modena, part of Cisalpine Republic
1800 Pius VII.* (*Chiaramonti*), Pope
1801 Louis, Grand Duke of Etruria (Tuscany)
1802 Victor Emmanuel I., King of Sardinia
1803 Charles Louis, Duke of Etruria (Tuscany)
1803 Parma united to France
1804 Napoleon I., Emperor of France
1804 Francis II. of Germany becomes Emperor of Austria
1805 Baccicocchi, Prince of Lucca
1806 Eliza Bonaparte, Grand Duchess of Tuscany
1808 Joseph Napoleon, King of Naples
Murat, King of Naples
1814 Ferdinand III. (restored), Grand Duke of Tuscany
1814 Maria Louisa, Grand Duchess of Parma
1814 Francis IV., Duke of Modena. (Massa and Carrara added to Modena, 1829)
1815 Ferdinand IV. (restored as Ferdinand I. of Naples)
1821 Charles Felix, King of Sardinia
1823 Leo XII.* (*Genga*), Pope
1824 Leopold II., Grand Duke of Tuscany
1824 Charles Louis, Duke of Lucca
1829 Pius VIII.* (*Castiglioni*), Pope
1830 Louis Philippe, King of France
1830 Ferdinand II. ("Bomba"), King of Naples
1831 Gregory XVI.* (*Capellari*), Pope
1831 Charles Albert, King of Sardinia
1833 Isabella, Queen of Spain
1835 Ferdinand, Emperor of Austria
1837 Victoria, Queen of England
1846 Pius IX.,* Pio Nono (*Mastai-Ferretti*), Pope, 16th June. Born, 1792.
1846 Francis V., Duke of Modena
1848 Francis Joseph, Emperor of Austria
1848 Republic in France
1849 Victor Emmanuel II., King of Sardinia
1852 Napoleon III., Emperor of France
1859 Francis II., King of Naples
1859 April 27. Leopold II. leaves Tuscany
„ „ 29. Austria invades Piedmont

1859 June 8. Battle of Magenta
„ „ 12. Legate leaves Bologna
„ „ 25. Battle of Solferino
„ July 11. Treaty of Villafranca
„ „ Lombardy annexed to Sardinia
1859–60. Duchies of Tuscany, Modena, Parma, etc., and the Papal Legations of the Romagna, Umbria, and the Marches, annexed to Sardinia
1860 November. Naples and Sicily annexed to Sardinia, by Garibaldi. Victor Emmanuel proclaimed king of Italy.
1861 February. Gaëta surrendered
„ Mentone and Roquebrune sold to France by the Prince of Monaco
„ June 6. Death of Cavour
1865 May 14th. Florence, the new capital of Italy. The 600th anniversary of Dante, observed. Victor Emmanuel, uncovers a statue of the poet (by Pazzi, of Ravenna), in front of Santa Croce.

Books.—Among the books quoted in the body of the Italian Hand-book, or deserving the reader's attention, are the following:—

Rose's "Letters from the North of Italy," 2 vols.
Forsyth's "Remarks on Antiquities, Arts, and Letters, in Italy."
Beckford's "Letters from Italy," 2 vols. 1805.
Laing's "Notes of a Traveller in Italy," etc. (Traveller's Library). 1854.
"Italy," by Lord Broughton (Sir J. C. Hobhouse), 2 vols. 1859.
Whiteside's "Italy in the 19th Century." 1860.
Arthur's "Italy in Transition." 1860.
Norton's "Notes of Travel and Study in Italy." 1860.
Mrs. Gretton's "Englishwoman in Italy," 2 vols.
Miss Bremer's "Switzerland and Italy," 2 vols. 1861.
Miss Catlow's "Sketching Rambles in the Apennines, etc.," 2 vols. 1861.
Stansfield's "Italian Movement." 1862.
Count Arrivabene's "Italy under Victor Emmanuel," 2 vols. 1862.
Dr. Wordsworth's "Tour in Italy," 2 vols. 1863.
Mendelssohn's "Letters from Italy."
Gallenga's "History of Piedmont," 2 vols. 1855.
Gallenga's "Country Life in Piedmont."
Ball's "Guides to the Western and Central Alps."
King's "Italian Valleys of the Alps." 1858.
T. A. Trollope's "Tuscany in 1849 and 1859."
Trollope's "Lenten Journey in Umbria." 1862.
Braun's "Hand-book to the Ruins and Museums of Rome." 1853.
Dicey's "Rome in 1860." Pub. 1861.
Wills's "Roman Candles." 1861.
Burgon's "Letters from Rome."
Farini's "History of the Roman States." 1815–50, translated by the Rt. Hon. W. E. Gladstone.
Robelli's "Rome et ses Environs."
Nibby's "Itinerario di Roma."
Story's "Roba di Roma," 2 vols. 1863.
Kavanagh's "Summer and Winter in the Two Sicilies." 1860.
Horner's "Century of Despotism in the Two Sicilies." 1860.
Admiral Mundy's "Palermo and Naples." 1863.
"Garibaldi's Campaign's," by Captain Forbes.
Keppel Craven's "Tours in the Abruzzi and Naples."
Admiral Smyth's "Sicily."
Brydone's "Tour through Sicily and Malta." 1770.
Forester's "Rambles in Sardinia and Corsica."
Murray's Knapsack edition of "Byron's Poems." The notes to the 4th canto of "Childe Harold" are by Lord Broughton.
Bradshaw's "Invalid's Companion to the Continent," by Dr. Lee.
Bradshaw's "Continental Railway Guide."

SKELETON ROUTE TO TURIN.

From Paris by rail throughout. A daily international through service is now established in this direction; and to Geneva, for Switzerland, as well; the two routes parting off at Culoz. Paris to

Mâcon, on Lyons railway	275 miles.
Culoz (buffet)	334 „
[Geneva, 372 miles.]	
Chambery	356½ „
St. Michael (buffet)	407 „
Susa	457½ „
Turin	490½ „

Leave PARIS Station in Boulevard Mazas.

Pass Bercy wine stores, and suspension bridge on the Seine, and viaduct on the Marne. Charenton, Alfort Veterinary College, and Vincennes Castle, to the left, are in view.

VILLENEUVE-ST.-GEORGES, 9½ miles, on the Seine and Yères. Boissy, on hill to the left.

BRUNOY. Wellington was Duke of Brunoy. Brie-Comte-Robert church to the left.

MELUN.—Capital of deparment Seine-et-Marne. Population, 7,000. Large old church of St. Aspais, and Gothic belfry. Great House of Detention on an island. Amyot, who translated Plutarch, a native. Nangis Castle, and Grange Bleneau, to the left; the latter was Lafayette's seat.

FONTAINEBLEAU.—Old Palace, begun as early as 12th century. One court is the Cour-des-Adieux, where Napoleon took leave of his Guards. Louis XVI's pillar outside the town. Fine views in forest; trees, rocks, heath, etc.

THOMERY, 3½ miles. Noted for chasselas grapes.

MONTEREAU.—Buffet for refreshment. On the Yonne and Seine. Junction with the Chaumont line. Jean Sans-Peur's sword in the old church; he was murdered here by Charles the Dauphin.

SENS.—Sous-prefecture. Old gates and walls, half Roman. Early Gothic cathedral, with Becket's mitre, etc. Hotel de Ville. Fleurigny chateau.

VILLENEUVE-SUR-YONNE. — Gothic gates and church; old castle.

JOIGNY.—Sous-prefecture, of 6,000 inhabitants. Good views. Hotel Dieu. Ancient chateau.

ST. FLORENTIN.—On the Armançon. Good views. Canal de Bourgogne and aqueduct. Church of the XIV. century. Ervy castle to the left.

TONNERRE.—Buffet for refreshment. Sous-prefecture of 4,500 souls, in Burgundy wine district. Rich hospital founded by St. Louis's sister-in-law, Margaret. Old château, town walls, etc. St Pierre's Gothic church. To the right, Chablis, noted for white wine.

TANLAY.—Fine château of the Tanlay family, in renaissance style.

LEZINE tunnel, 1,740 feet. PASSY tunnel, 3,230 feet.

MONTBARD. Pretty place, in department Côte d'Or. Buffon's château, where he wrote his "Natural History." Semur, on a rock to the right.

LES LAUMES.—Alise abbey, and sulphur spring near; hilly country, and fine views.

VERREY.—Old château. St. Seine church, in deep pass, to the left.

BLAISY BAS.—One of the most remarkable tunnels in France, 2½ miles long, at the highest part of the line. A succession of tunnels and viaducts hence to Dijon.

MALAIN.—Combe-de-Fain viaduct near this, 147 feet high, on a double row of arches.

DIJON.—Chief town of department Côte d'Or, and old capital of Burgundy. Buffet for refreshment. Population, 2*,000. Côte d'Or hills in view. Cathedral, with tall spire, 328 feet high. Old cathedral church. Ancient Palais des Etats, with ducal effigies, etc. Large prefecture and theatre.

CHALONS, on the Soane. Sous-prefecture and a Roman station. Two churches. Old bridge and Hospital. Here Niépce, one of the French inventors of photography, was born.

TOURNUS. Suspension bridge on the Saone, Roman pillar. Greuz's paintings in the church.

MACON. Chief town of Saone-et-Loire, and a bishop's see. Modern cathedral; and towers of the old one. Lamartine born here. The river follows the main line to Lyons.

Our branch to Cambéry crosses the Saone on a viaduct

BOURG. Chief town of Aix, founded 13th century. Semi-Gothic church of Nôtre Dame. Lorin museum at Hotel de Ville. Fine church of Le Brou, built by Margaret of Austria.

PONT D'AIN. Suspension bridge on the Ain.

AMBERIEU, at the foot of the Jura hills.

ARTEMARE. Mont Colombier, 5,000 feet high.

CULOZ. On the Rhone. Here the branch line to Geneva parts off; about 42 miles long.

AIX-LES-BAINS. In Savoy, now annexed to France. A watering place, visited for its mineral springs.

CHAMBÉRY. For this and the remainder of the road to the Italian frontier, over the fine scenery of Mont Cenis to Susa, see Route 16 in the special edition of *Bradshaw's Continental Guide.*

SUSA to TURIN, by rail. See Route 1, page 8 following.

Distances from Turin by rail to

	Miles.
Genoa	103
Milan	89
Venice	265
Bologna	220
Florence	292
Ancona	346

***For the approaches to Italy through Switzerland see the Itinerary of the Alpine Passes and Lakes, and Routes 2, etc., in the special edition of *Bradshaw's Continental Guide;* or see *Bradshaw's Handbook to Switzerland.* For route *viâ* Marseilles, see *Bradshaw's French Handbook.*

DISTANCES OF THE PRINCIPAL RAILWAY STATIONS FROM FLORENCE, in chilometres, or kilometres.

N.B.—For miles, multiply by 3, and divide by 5.

	Chil.
Acerra	634
Acqui	410
Alba	413
Albano	466
Alessandria	376
ANCONA	336
Acquino	574
Arona	495
Arquata	410
Asciano	130
Asti	411
Bari	784
BERGAMO	400
Biella	469
BOLOGNA	132
Borgo S. Donnino	244
Borgo Ticino	426
BRESCIA	449
Brindisi	895
Camerlata	393
Capua	654
Caravaggio	387
Carmagnola	470
Casale	409
Caserta	665
Castel Bolognese	174
Castellamare	725
Cecina	150
Certaldo	58
Certosa	383
Chambéry	699
Chiusi	187
Chivasso	470
Civita Vecchia	356
Conegliano	673
CREMONA	446
Cuneo	517
Desenzano	477
Eboli	778
Empoli	33
Faenza	182
Fano	289
FERRARA	179
Ficulle	204
Foggia	662
Follonica	202
Forli	196
Fossano	494
Frascati	457
Frosinone	534
Gallarate	389
GENOVA (Genoa)	452
Grosseto	244
Imola	107

	Chil.
Ivrea	503
Legnano	377
LIVORNO (Leghorn)	98
Lodi	315
Lonato	473
Loreto	360
LUCCA	78
Lugo	188
MAGENTA	363
MANTOVA (Mantua)	554
Massa	122
Melegnano	331
Mestre	625
MILANO	348
MODENA	169
Moncalieri	459
Monza	361
NAPOLI (Naples)	693
Nola	639
Novara	398
Orbetello	282
Osimo	352
PADOVA (Padua)	596
PARMA	222
PARIGI (Paris)	1279
PAVIA	370
Pesaro	277
Pescara	482
Peschiera	492
PIACENZA	279
Pinerolo	505
PISA	80
Pistoia	34
Poggio Imperiale	619
Pompei	721
Pontedecimo	459
Ponte Lagoscuro	184
Portici	708
Potenza Picena	373
Pracchia	60
RAVENNA	216
Reggio	194
RIMINI	243
Riva	501
Rivoli	484
ROMA	439
Salerno	756
Saluzzo	497
Sarzana	142
SIENA	97
Sinigaglia	311
Spezia	156
Susa	520
Teano	693
Termoli	576
TORINO (Turin)	467
Tortona	354
Trani	742
Treviglio	380
Treviso	646
TRIESTE	834
Udine	751
Velletri	481
VENEZIA (Venice)	633
Vercelli	420
VERONA	518
VICENZA	566
Villafranca	425
Villanova	437
Voghera	328
Volti	450

SECTION I.—NORTHERN ITALY.

N.B.—FOR THE ROUTES ACROSS EUROPE TO ITALY, SEE INTRODUCTION.

An asterisk [] in the following pages denotes objects deserving special notice.*

TURIN (In Italian, *Torino*).

Population, 181,600. It is the fourth city in Italy for population.

HOTELS.—De l'Europe, Place du Château, opposite the king's palace, deservedly recommended; proprietors—MM. Borratti and Casaleggio. De la Liguric, a very good comfortable hotel, and moderate charges. Hotel Central, 2, Rue des Finances, between the Castle and Carignano Palace. Grand Hotel de Turin, branch of the Bernerhof at Berne, and Kraft's Hotel de Nice, at Nice. Grand Hotel de Frambetta (formerly Hotel Feder), kept by Frambetta; Loudra; Caccia Reale; Dogana Vecchia.

In most of the hotels (second class), rooms from 3 to 5 francs; table d'hôte, 4 to 5 francs.

Omnibuses belonging to the different hotels convey passengers to and from the railway station; fare, 1 franc. Town omnibuses, from one extremity of the city to the other, 10 cents. Cittadini, 1 franc for one course, and 1 franc 50 cents by the hour. The fiacres ply for hire in the Piazza Castello, and answer as well as the expensive carriages of the hotels.

Cafés.—San Carlo, in Piazza S. Carlo; Florale. Plain breakfast of coffee, &c., 60 cents.

Restaurants.— L'Universo; Il Pastore; Due Indie. Dinner, 2 francs; cup of mixed coffee and chocolate, called "bcccheiino," drunk here early in the morning, costs 1½d. The dishes are a mixture of French and Italian; prepared risotto or rice, agnoletti and tagliarini pies, stuffati or à-la-mode beef, are most common; bread, in slender sticks, like quills, two feet long, called grissini, crisp and light; good beef and veal: trout, tench, lampreys, from the Po; white truffles. The wines are Barbera, Barolo, Caluso, Asti, and Soma.

Money.—The old Sardinian copper coinage has been called in, and replaced by bronze pieces of one, two, five, and ten cents.

Post Office.—Situated in the Palazzo Carignano. The latest hour for posting French and English letters is 10 p.m.

Church of England Service is performed every Sunday, at 11 a.m. and 3-30 p.m., in the chapel behind the Vaudois Church, Corso del Rê. Entrance by the side gate.

Carriages of every kind may be hired.

Electric Telegraph Office, in the Piazza Castello. Despatches forwarded to England, France, and Germany.

Railways to Susa, Mont Cenis, Paris, Pinerolo, Cuneo, Genoa, Milan, Ivrea, Castellamonte, Biella, Arona, &c., *see* Routes 1 to 8.

Passengers are booked through from Turin to Domo d'Ossola, where they must take a fresh ticket for passing the Simplon.

In Italy the locomotives are called Alfieri, Dante, Tasso, Volta, Galileo, Manzoni, and so on, after their great men. The rail is "strada ferrata," or "ferrovia."

Newspapers.—The *Opinione* is the leading paper; others are the *Pasquino*, the Italian Punch; *Fischetto*; *Armonia*, the organ of the Jesuits; and *Buona Novella*, the organ of the Vaudois.

Passports.—*See* BRADSHAW'S *Continental Guide*.

Races.—End of May, in the Piazza d'Armi.

* CHIEF OBJECTS OF NOTICE.—Cathedral; Piazza Castello; King's Palace; Armoury; Palazzo Madama and Picture Gallery; Carignano Palace; Churches of S. Filippo, Corpus Domini, Madre di Dio, Superga, and view; Capuchin Convent; University; Theatre Royal; Cavour's House. Architecture by Guarini and Giuvara.

TURIN, the capital of the Sardinian States and of the new kingdom of Italy, till the court moved to Florence, 1865, seat of a University, Archbishopric, &c., is on the west side of the river Po, where the Dora Riparia joins it, in a fertile plain, adorned with gardens and villas (called vignes); the snowy Alps being in the distance to the north, including Mont Blanc, Monte Viso (at the head of the Po), and Monte Rosa. This plain lies at the foot of the mountains, and hence derives its name, Piemonte (Piedmont in French), because it is *a pie del monte*. The nearest range of hills (the Colina on the south) is 1,200 feet above the sea on the average; but the highest point, on which the Superga stands, is about 2,400 feet.

It takes name from the *Taurini* in Gallia Cisalpina, after whom the Romans called it *Augusta Taurinorum*. The city crest is a Bull-taurus or *toro*. Few antiquities have been found. After the tenth century the counts and princes of the house of Savoy acquired it, and at length made it their seat, 1558, when Duke Emanuele Filiberto, one of the first soldiers of the age, fixed his residence here.

The French took it in 1640, in Richelieu's time; besieged it in 1706, when they were defeated by Prince Eugene; and held it from 1796 to 1814, as

part of the French Empire. In all public papers it is styled the "Illustrious City," "Countess of Grullasco," and "Lady of Beinasco."

Size, 1½ by 1 mile; circuit about 4½ miles. It is divided into six *sezione*, or sections, and laid out with almost the regularity of an American city, in large broad streets, the views up and down which are finely terminated by the mountains. About 30 lines, following the direction of the cardinal points (those east and west running to the Po, those north and south to the Dora), cut up the whole into about 150 blocks of houses, most of which are solid, and high, and built of brick, but with a plainness of style which is rather monotonous. Arcades shelter some of the streets and squares, which are really square, or at least very regularly shaped. The streets are lit with gas, and are kept clean by letting the waters of the Dora, at night, into the gutters which run down the middle. Granite tramways are laid for vehicles. A strong four-sided citadel, one-third of a mile in diameter, formerly defended it on the west. It was built in 1565 on Pacciotto's system; but its ancient ramparts (baluardo) having been razed, their sites are now covered with broad streets (*strada* and *strade*) or promenades, planted with trees.

Gates, Bridges, &c.—There were formerly four Gates, which have left their names behind; the Porta de Po on the east or Genoa road, Porta Vittoria on the north, Porta Susina on the west (towards Monte Cenis), Porta Nuova on the south or Nice road. From Porta Susina a street or line of streets runs parallel to the broad Contrada Dora Grossa through Piazza Susina and Piazza del Corpus Domini (or the Herb Market), to Piazza Castello, the principal square, where the palace, &c. stand; thence by the wide Strada del Po to Piazza Vittorio Emanuele, opposite the Po bridge and Madre de Dio Church, with the Superga in the distance. This bridge is granite, on five arches of 80 feet span, and was begun by Napoleon. It commands a fine panorama; and the best view of the city is obtained from the Capuchin Monastery on the hill to the right. From the Herb Market a street called Contrada d'Italia or Dora Grossa strikes north through Piazza de Emanuele Filiberto to the bridge on the Dora, which is one solid granite arch, 147 feet wide and 40 broad, built by Mosca; and from Piazza Castello, Contrada Nuova runs south through Piazza S. Carlo to Porta Nuova and Piazza del Rè, near the Piazza d'Armi, where it is crossed by a long planted strada, which leads down past the railway station to the new Maria Theresa iron bridge on the Po. In this part are several modern houses and gardens. Handsome new streets are springing up in the city, though now deserted by the courts. There are many silk and jewel shops.

The Po is a broad, dirty, and turbulent stream, much swollen at the time of the spring floods.

Squares.—Of the thirteen Piazzi (squares), Piazza di Savoia, contains an obelisk, erected 1848, to commemorate the abolition of ecclesiastical power, and the establishment of the constitutional maxim—that *La Legge e eguale per tutti* (the law is the same for all). Before this, Piedmont was one of the most priest-ridden parts of Italy. In Piazza della Citta is the Hotel de Ville, with a bronze statue of Amadeo VI. Piazza di S. Carlo contains Marochetti's statue of Emanuele Filiberto. A statue of Paleocapa, the minister who advocated the M. Cenis Tunnel, was erected 1871.

*Piazza Castello is the largest square, being 250 yards by 200, and so called from the old castle of the Dukes of Savoy, where the Senate, or Chamber of Peers met till 1865, and the Police Office is stationed. Cavour's house, *Casa Cavour, in which he was born 1810, has a tablet on it; here he died, 6th June, 1861. The King's Palace, Museums, and Cathedral are on the north side; the Theatre Royal on the east.

Royal Palaces.—The *Castle* or *Palazzo Madama (after Madame the wife of the Duke of Savoia-Nemours, who lived in it) was begun in the 13th century, restored by Duke Amadeo II., in 1416, and improved by Giuvara's façade, 1720. It contains sculptures, and

Royal Gallery of Paintings (seen, ten to four) in eighteen rooms; chiefly of the Italian and Flemish schools. The rooms are named after the principal painters and schools—as the Piedmont room, Raphael room, &c.; and the specimens number about 610.

Among them are the following:—

G. Ferrari's St. Paul, Lowering of the Cross: Christ in the Clouds; St. Peter.
Giovenone's Resurrection; Virgin and Child.
Garavoglia's St. Anthony and the Child; Virgin and Child
Raphael's Madonna della Tenda.
Guido's St. Catherine.
Guercino's Virgin and Child; Prodigal Son.
G. Romano's Assumption; God the Father.
P. Veronese's Finding of Moses; Christ and Magdalen.
Bassano's Rape of the Sabines.
C. Dolci's Virgin.
Gentileschi's Annunciation.
Domenichino's Agriculture, Astronomy, and Architecture.
Titian's Pan III., Journey to Emmaus; Adoration of the Shepherds.
Velasquez's Philip IV.
Albano's Birth of Venus; Forge of Vulcan; Ceres, Juno, and Flora; Four Elements, with goddesses, nymphs, cupids, &c.
Vandyke's Charles First's Children; Virgin and Child; Princes of Savoy.
Lely's Cromwell and his Wife.
Holbein's Luther and his Wife; Calvin.
Rubens' Holy Family; Portrait of himself.
Rembrandt's Rabbi; Burgomaster.
Ravenstein's Portraits.
Wouverman's Battlepiece.
Mabus's Christ on the Cross.

G. Dow's Children Blowing Bubbles.
Memling's Christ's Passion.
Honthorst's Samson and the Philistines.
P. Potter's Cows in a Field.
Sneyder's Hunting the Stag.
Borgognone's Battlepieces.
A. Dürer's Lowering of the Cross.
C. Lorraine's Landscapes.
H. Vernet's Carlo Alberto (1834).

There are many portraits and landscapes, etc., by Claude, G. Poussin, Teniers, Vandyke, etc., besides battlepieces and paintings on porcelain, by Constantine. One of its two old towers is used as an Observatory.

*The *Royal Palace (Palazzo Reale)* is a large but not remarkable pile, built by Duke Carlo Emanuele II., from the designs of Castellamonte, with the gardens behind, towards the Dora. Passing through it you see the marble equestrian statue of his father, Vittorio Amadeo I. On the staircase, a rich collection of China and Japanese vases, battlepieces by Azeglio, etc.; portrait of the Duchess of Burgundy, busts of the Princess Clotilda and the Queen of Portugal; sculpture by Piffetti (in the grand apartments); handsome chandeliers; the royal library of 30,000 vols. and 1,800 MSS., including letters of Duke Emanuele Filiberto, Prince Eugene, Bonaparte and his generals, etc.; 2,000 designs, among which are 20 by Da Vinci, several by Raliael, Correggio, and Titian; a collection of Chinese miniatures and insects on Chinese paper.

*The *Royal Armoury (Armeria Reale)*, formed 1833, is a good collection, containing Emanuele Filiberto's arms, Prince Eugene's sword and pistols, and much ancient and modern armour and weapons, very picturesquely arranged, some being equestrian figures. There is also a collection of medals, and Sardinian and Italian pieces of money.

Close to the palace, on the west, and fronting the Piazza di S. Giovanni, is

*The *Cathedral*, or Duomo of S. Giovanni Battista (John Baptist), on the site of a Lombard Church of the 7th century. It was rebuilt by Archbishop Rovere, 1498-1505, but has nothing striking about it. The portal is ornamented with pilasters, and the pillars are wreathed with vine leaves. It contains a marble tomb of a princess of Piedmont, and a statue of the patron saint, and the altar is very rich. In one of the six side chapels are Le Gros' St. Theresa offering her heart to God, and another of St. Theresa with the Palm of Martyrdom. Behind the high altar, and lit by a stained glass window above it, is Guarini's Del Sudario chapel, chiefly of black polished marble, with six windows in it, and a cupola on columns, at the top of which is a marble crown. Among the monuments is Revelli's, of the late Queen (1854), and another by Gazzini. Though ornamented with white marble monuments, bronzes, etc., the dark colour of this chapel gives it a very sombre appearance. It takes its name from the Santo Sudario, or holy napkin, on the altar, which they say was brought from our Lord's table.

Some good sculpture and specimens of the great masters of painting are to be found in the 110 churches and chapels *(chiese)* of Turin. Those most worth notice are the following:—

Consolata Church, in Contrada della Consolata, is lightly ornamented, though irregular in its shape. It includes an old chapel of the 10th century. In the Piazza, facing it, is an image of the Virgin, with a votive marble column placed here after the cholera appeared in 1835. Besides the ex-votos are two good kneeling figures (by Veda) of Q. Maria Theresa and Maria Adelaide. "A poor man prayed to the Madonna to reveal to him some lucky numbers for the lottery: he had a dream in which, as he imagined, she suggested to him a trio of numbers. He made his purchase accordingly, but they turned out blanks. In revenge for this delusion, he attacked the image of the Madonna della Consolazione, when borne in procession through the city to the Superga, and mutilated it with a hatchet. The mob was enraged and would have torn him to pieces if he had not been rescued by the soldiers, and he was conveyed as a madman to a lunatic asylum."—*Canon Wordsworth.*

**S. Filippo Neri*, in Contrada S. Filippo, near Piazza Carignano, is one of the largest and most imposing of the churches, begun by Guarini, whose vault fell in 1715, and rebuilt from Giuvara's designs. It has a fine portico of fluted columns, with paintings of the Saint in one of the chapels, and of the Assumption over the high altar, which is rich in precious stones, bas-reliefs, and carvings.

S. Lorenzo, in Piazza Castello, is eight-sided, with chapels round it, and a dome over the altar, composed of two round cupolas, one above the other, and painted with frescoes of the Four Evangelists. A marble group of the Assumption is worth notice. The church is a work of Guarini in the 17th century,

**Corpus Domini*, in the Piazza of that name, was built in 1607, by Vitozzi, and decorated with a profusion of ornament by Alfieri. That of S. Spirito, next it, is said to occupy the site of a temple of Diana, and may be noted on account of Rousseau's abjuring Calvinism here in 1728.

Santa Teresa, in Contrada di S. Teresa, was built 1635, by Duke Vittorio Amadeo I., and has a later façade by Aliberti (1764), with some alabaster groups, paintings, etc.

S. Carlo Borromeo, in Piazza S. Carlo, built 1619, by Duke Carlo Emanuele I., from Valperga's designs, is a structure of some taste. Near it is Giuvara's church of S. Cristina, with a very tasteful front. Facing these churches, in the square, is Marochetti's bronze statue of Duke Emanuele Filiberto, with bas-reliefs of the battle of St. Quentin (which he won, 1557), and the treaty of Château Cambresis (1558).

The *Jesuits' Church* was built 1577 from Pellegrini's designs, and is very rich in marbles and bronzes.

S. Tommaso, one of the oldest in the city

S. Francisco de Paolo, by Pellegrini, is a good church with a bust of the sculptor Carnoli.

Santa Maria della Piazza, one of the most ancient, was restored 1751 after Vittone's design.

S. Dominico in that street, was founded 1214, and contains Guercino's Rosary.

S. Delmazza has Guercino's Christ in the Tomb.

S. Francisco was founded by St. Francis d' Assissi, 1215, the façade being a work of Vittone.

S. Rocco with a dome, includes a front by Beria, of an octagon shape on eight pillars; the interior by Lanfranchi.

Santa Crocette, on the Pinerolo Road, has Tintoretto's Descent from the Cross.

**Della Gran Madre de Dio*, across the Po bridge is a modern church amongst woods, built by Bonsignori, to commemorate the return of the Royal House to Turin, in 1814, and is a sort of miniature of the Pantheon, cased in marble, and having marble pillars, etc. Above it is the Capuchin Church of Del Monti, commanding a fine view of the city and the plain of the Po; but a more extended prospect is obtained from the *College of the Superga*, on a mountain beyond, one and a half hours' walk to the east-north-east.

The *Tempio Valdese*, or Vaudois church, is near the Genoa railway station. It has a text on it beginning. "Stand ye in the old way and see," etc

At *Palazzo Carignano* a large simi-circular pile of cut brick, built by Guarini, the Italian Chamber of Deputies held their sittings here till 1865.

Palazzo Birago di Borgaro was built by Giuvara.

Palazzo Priero has an excellent picture gallery (private.) The Palazzo Carlo Felice is near the Genoa railway station.

The **Theatre Royal* (Teatro Regio) or Opera House, in Palazzo Castello, was built by Alfieri, and is one of the largest in Italy, with every requisite for the public safety and comfort. Depth from curtain to back of boxes, 90 feet; depth of stage, 100 feet (exceeding any other in Europe); width of the curtain, 50 feet. The performances last four and five hours.

Teatro Carignano in that place, is supported by columns, and used for comic operas, etc.

The *University*, in Contrada del Po, founded 1465, and revived by Vittorio Amadeo in 1710, numbers about 1,000 students, under 40 or 50 professors. It is a large well planned building with an arcaded court, ornamented with bas-reliefs, and inscriptions fixed in the walls. Several collections are placed here. 1st—*Museo delle Storie Naturale* (Natural History), including a gallery of Zoology classified by orders, etc., and one of Fossils and Minerals, very full, especially in native specimens. 2nd—*Cabinet of Antiquities* (Museo d' Antichita) Egyptian, Grecian, Roman, and Etruscan, besides one of 11,000 models arranged by countries. Among the marbles are Cupid sleeping in the Lion's Skin, Head of Antinous, a bronze Minerva of mosaic (Orpheus and his Lyre) found at Stampace, 1766, many Roman and other bronzes, vases found at Potenzo, busts of Æsop, Julian, etc. The *Egyptian Museum* founded on the purchase of Drovetti's collection in 1823, by Carlo Felice, is very rich and celebrated, having among other objects statues of Osymandy (15 feet high), Thothmes I. and II., Amenophis II. (or Memnon), Rameses IV. (or Sesostris), in granite or basalt, also Egyptian paintings, ornaments, domestic articles, mummies, papyri, MSS. on linen (one being part of a chronology, and a list of about 100 kings), and the Isaic Table (Table of Isis) a bronze covered with hieroglyphics of doubtful character, supposed to have been manufactured in the reign of Adrian. Champollien identified several of the statues here in his visit, 1824. 3rd—Library of 112,000 vols., and 2,000 MSS., of which last 170 are Hebrew, 370 Greek, 1,200 Latin, 220 Italian, 120 French. Some of its palimpsests have been deciphered by Peyron; among them are Theodoret's Commentaries on the minor Prophets, an illuminated Bible (from the sack of Rome, by the Constable Bourbon), an old Testament of the 12th century, Bede's Commentary on Luke of the same date, and the Imitation of Jesus Christ (called the Arona MS.) on vellum, beautifully ornamented with miniatures and paintings, etc. The University Botanic Gardens is at the Valentino Palace, outside the city.

A *Royal Academy* of 40 members was founded 1780, and has published some memoirs. It stands on the Col del Accademia, with lecture rooms laboratories, etc., attached.

An *Academy of Fine Arts*, opposite the Teatro d' Argennes, has a gallery of Albano's works, besides works by Raphael, A. Dürer, Vandyke, C. Dolci, etc. Open daily by application to the keeper.

A collection of native minerals is at the Aziendo dei Interno, or "Woods and Forest" office, in Piazza San Carlo.

Behind the Royal Theatre is the Royal Military Academy, founded in the 17th century by Vit. Amad. II., with a riding school, &c., attached. There is also a Reale Societa Agraria (Royal Agricultural Society) whose garden is outside the Porta Nuova; also a Philharmonic Society, schools for the blind, for the deaf and dumb, etc.

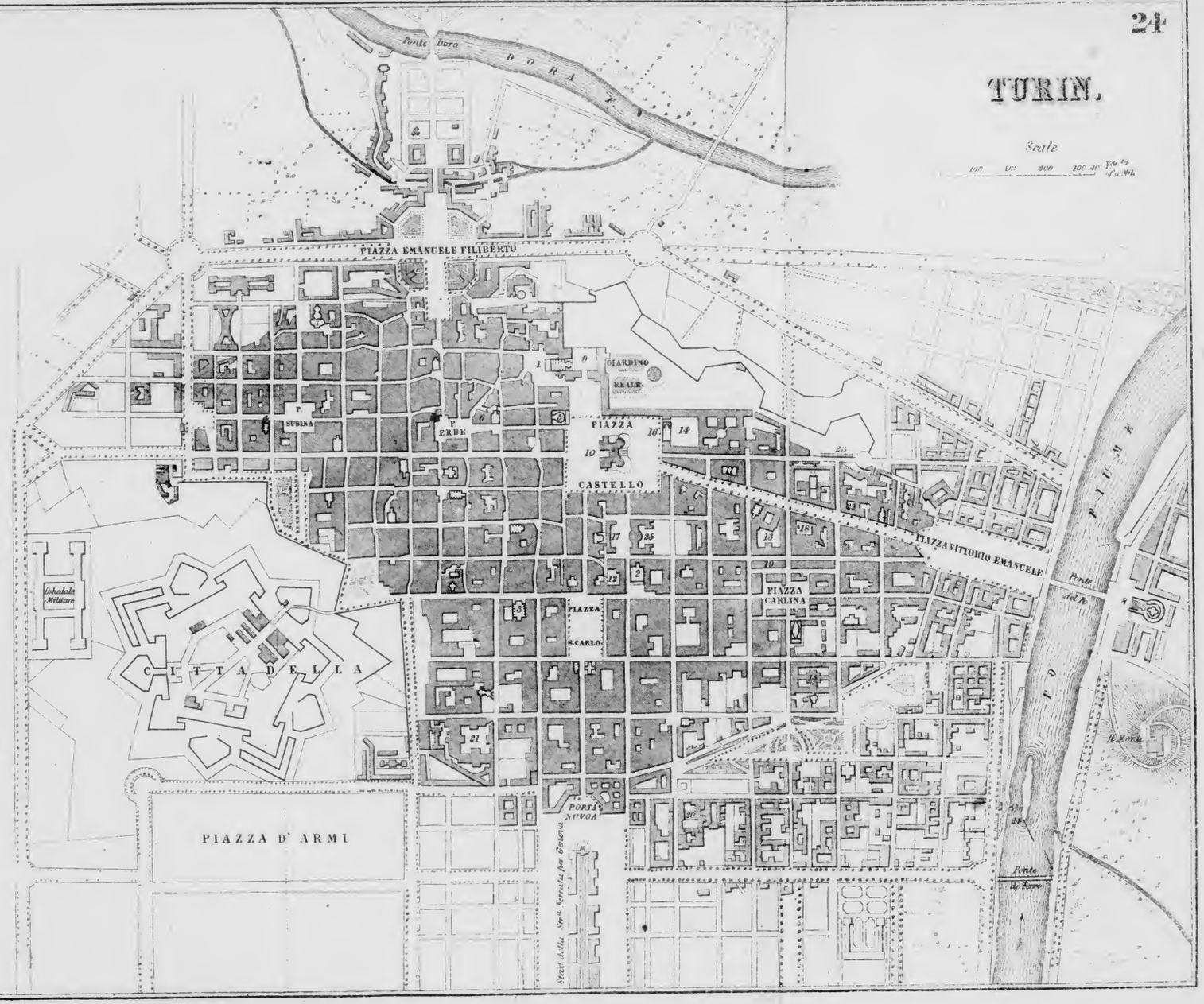
Among the benevolent institutions are the following:—Hospital of St. John (S. Giov Bata), as old as the 14th century, with about four hundred beds, and an anatomical school, founded by Carlo Alberto; it is an immense building, in the Contrada del Ospedale. Hospital of St. Maurice and Lazarus (1572), for soldiers, etc.; Maniconico, or hospital for the insane (1728); Spedale della Maternita, for lying-in women and infants; Spedale di Carita, for children and the aged, in the Contrada del Po. A Reale Albergo de Virtu (or House of Industry) was founded 1580, for the benefit of the poor, and revived in 1851: its inmates work at various trades. Opera di S. Luigi Gonzaga (1794), for poor and incurables; Mendicity Refuge, founded 1838; the Retiro, founded 1745, by Rosa Govona, for poor girls who support themselves. At the Providence, founded 17th century, about 130 young ladies of birth are educated. There is a well-managed Monte di Pietà, or public pawn shop, which serves as a loan fund.

The *Arsenal*, near the Piazza d'Armi, was begun by Carlo Emanuele I., and improved by Carlo Emanuele III. It contains various trophies, a foundry, laboratory, plans of fortifications, school of metal urgy, and a cabinet of Natural History.

The *Government Tobacco Factory* is near the Piazza Vittorio Emanuele. A cemetery is at the Campo Santo, beyond the town. Silvio Pellico and General Colligno are buried here.

TURIN.

Scale



Chiese principali.

1 La Cattedrale.
2 S. Filippo Neri.
3 S. Teresa.
4 Il Carmine.
5 S. Lorenzo.
6 Corpus Domini.
7 La Consolata.
8 La Gran Madre di Dio.

Stabilimenti pubblici.
Palazzi ecc.

9 Palazzo del Re.
10 " Madama o Castello
11 L. Università.
12 Accademia R. delle Scienze.
13 " R. di Belle Arti.
14 " R. Militare.
15 Ospitale di S. Giovanni.
16 Teatro Regio.
17 " Carignano.
18 " Suterra.
19 " d' Angennes.
20 " Nazionale.
21 Arsenale.
22 R. Fabbrica dei Tabacchi.
23 Stamperia Reale.
24 Molini della Città.
25 Ufficio delle Poste.

The *Superga* is 4 miles distant, on a hill about 2,500 feet above the sea. It is a striking object from any point, and consists of a college annexed to a circular chapel, with an octagon dome 60 feet in diameter, built by Giuvara, in consequence of the vow of Vittorio Amadeo before the battle of 1706, and his victory over the French. It is regularly designed with a portico, side towers, etc., and is "very cleverly arranged, so as to give size and importance to what otherwise would be a small church; but in doing this, the church and convent are so mixed up together, that it is difficult to tell where one begins and the other ends."—*Fergusson.*

Many of the royal family are buried here, including the founder, and his son Carlo; also, Vittorio Emanuele I., and Carlo Alberto, the late king, who died at Oporto, 1849. There are also marbles of Vittorio Amadeo making his vow, and the Birth and Assumption of the Virgin, with pictures by Ricci. In the gallery of the college, from which the best view is obtained, are portraits of Vittorio Amadeo on horseback, and all the Popes as far back as St. Peter and Jesus Christ!

An annual festival is held here on the day of the victory (8th September), which the Court attends. Omnibuses go twice a-day as far as the Madonna del Pilone, within an easy walk of the Superga; the ascent of which may be then done by asses (*somarelli*), which are kept here.

The King has country seats at Vigna della Regina, on a hill by the Po, built by Vittorio Amadeo's son-in-law, Maurice; at Stupinigi Forest, on the Sagone (four miles off), built by Giuvara and Alfieri, with a good park; at Montacalieri (5 miles), Rivoli, etc. A Royal Riding School is at La Venerria (8 miles). This is the king's favourite seat, where he turns out to hunt at 4 a.m.

The climate of Turin is hot in summer, and cold in winter, and, on the whole, unfavourable to invalids. (See *Bradshaw's Companion to the Continent*, by Dr. Lee). In Strado di Basilica, an inscription marks the house in which Tasso resided for some months, in 1578. It was at Turin that the French authorities arrested Forsyth, the traveller, in 1803, as a British subject, and sent him, with many others, to Valenciennes.

Among the natives of Turin are Lagrange, and Gioberti, the famous priest, at one time (1848-9) Prime Minister. He is the author of the *Primato Morale e Civile d'Italia*, advocating a free Italian confederation of states, under a free Pope; an idea which Pio Nono attempted to carry out till he fell back into the arms of the Jesuits, whom Gioberti had attacked in another work. His return to Turin, after several years banishment, in 1848, was celebrated with public rejoicings. The late excellent Count C. Balbo followed up the efforts of Gioberti in his *Speranza d'Italia*, and by the establishment of the *Risorgimento* (Resurrection) newspaper, assisted by Cavour, Massimo d'Azeglio, and others. D'Azeglio (the uncle of the present ambassador to England) is a painter, novelist, soldier, and statesman, all in one. He was Prime Minister to Charles Albert, and afterwards governor of Lombardy. By the influence of these great men, the Statuto, or fundamental law of the kingdom, promulgated on 4th March, 1848, was preserved through the reactionary period, and constitutional government settled on a firm basis in Italy. Father Passaglia is a resident, under sentence of excommunication. In 1862 his address to the Pope against the temporal power was signed at Turin by 9,000 of the Italian clergy.

The country round Turin is very fertile, and yields two harvests, and three crops of hay annually.

ROUTE 1.

TURIN TO SUSA, MONT CENIS, AND MONT GENÈVRE.

By rail to Susa (opened 1854) in two hours, ascending the river Dora, or ancient *Duria Minor*. The stations are

	Miles.		Miles.
Collegno	6½	Condove	19¾
Alpignano	8¾	S. Antonino	21¾
Rosta	12½	Bergone	23½
Avigliana	15	Bussolino	28
Ambrogio	17½	Susa	32¾

Near **Alpignano** Station, where the rail leaves the plain, is

RIVOLI, a small town (population, 5,672), with a castle in which King Vittorio Amadeo died in 1732, after his abdication. The Rivoli where the battle was fought, is on the road from Milan to Inspruck.

Ambrogio Station, a little walled place, with a population of 1,300, and an eight-sided church. The old convent and castle of Sacra di S. Michele are seen on Mont Picchiriano, about 2,000 feet high. The castle was restored by Carlo Alberto. There are granite quarries near this.

Susa Station, a small city (Hotel de la Poste), population 3,655, at the junction of the Monte Cenisio (or Mont Cenis) and Mont Genèvre routes, in a picturesque hollow, on the site of the Roman *Segusio*, founded by Augustus. A small triumphal arch, nearly 50ft. high, dedicated to him in the year 8 B.C., remains. The cathedral of St. Just is of the 12th century. Near this is the ruined fort of Brunetta, demolished by the French in 1798. The rocks here, "exposed to the full force of the sun, support many plants which are rarely seen so far from the Mediterranean."—*Ball's Guide to the Western Alps.*

From Susa, over Mont Genèvre to Briançon, is 54 kilometres, or 34 English miles. By diligence from Susa in eight hours. It is lifted to and from the line, without changing carriages. The distances are

	Miles.		Miles.
Exilles	7½	Mont Genèvre	26¾
Oulx	15	Briançon	33¾
Cesana	20		

The road ascends the Dora to

EXILLES and its fort, which commands this route into Italy. Population, 1,944.

Oulx is 3,514 feet high, at the junction of the Bardonnèche with the Dora. Population, 1.627. Ascending the former, you come to the village of Bardonnèche, near which will be the southern terminus of the *Tunnel through the Alps*, eight miles long, now in course of construction, and to be completed about 1875.

Cesana (population, 580), about 900 feet higher, where the road from Fenestrelle and Pinerolo joins, with the paths from Serrières, etc.

About four hours north-west is Mont Chaberton, 10,258 feet high.

Following the road, you come to the pass of *Bourg Mont Genèvre*, on the French border, 6,102 feet high, with a douane. Thence the road (constructed by Napoleon, in 1807) descends the valley of the Durance to the picturesque old fortified town of

Briançon. See *Bradshaw's Hand-Book to France.*

ROUTE 2.

TURIN TO PINEROLO AND THE WALDENSES OR VAUDOIS COUNTRY.

By rail to Pinerolo, 23½ miles, in one hour twenty minutes. Opened 1854. The stations are

	Miles.		Miles
Sangone	5	Abrasca	2½
Nichellino	1½	Piscina	2¾
Candiolo	3½	Riva	2½
None	3	Pinerolo	2½

Nichellino Station is near the royal forest and hunting seat of Stupinigi, on the river Sangone.

Pinerolo Station, or *Pignerol* in French, at the terminus, is a garrison town and the capital of a province of the same name. Population, 15,464. Hotel—Corona Grossa. It has a cathedral; a church dedicated to St. Maurice, with some frescoes by Pozzi; several churches and convents; a hospital; factories of silk, etc.; and is overlooked by the remains of a state prison, in which the Man with the Iron Mask was shut up. The nearest Waldensian or Vaudois village is

San Giovanni (population, 1840), eight miles up the Pellice or Lucerna; and

La Torre, or *Torre Pellice*, is one mile further. It contains a handsome church, college or grammar school, hospital, and other institutions of late date; founded by the exertions of Archdeacon Gilly, General Beckwith, and other friends of the Vaudois. This is the little capital (population, 3,329) of the community, numbering about 21,000, distributed over thirteen parishes in the valleys, on the slope of the mountains, from which they derive their names —Vaudois in French (the language of their service) Valdesi in Italian, Vaudés in their own dialect, all originating in Vallis, and meaning dwellers in the valleys. The valleys are those of the Lucerna or Pellice which rises near Monte Viso and runs to the Clusone; the Perosa or Clusone, which runs to the Po; and San Martino or Germanasca, which rises in Col d' Alirles; a space about twenty miles each way. The principal villages, next to La Torre (or La Tour de Luserne), are St. Giovanni, Angrogna, Bobbio, Villaro, Pomaretto, St. Martino, Villasecca, and Perera. Each village has a church and school, besides a chapel for Roman catholics, of whom there are about 2,000. The persecutions to which they were subjected to by the Dukes of Savoy, stimulated by the Papacy, gave rise to the missions from Charles I. in their behalf, to Sir S. Morland's mission, under Cromwell, and to Milton's famous sonnet—

> "Avenge, O Lord, thy slaughtered saints, whose bones
> Lie scattered on the Alpine mountains cold."

The particulars of these persecutions, of their transportation to Switzerland, and their daring return across the mountains, under Henry Arnaud, in 16-9, are related in Gilly's "Excursions among the Vaudois." Under the present happy system all their disabilities are removed.

The Vaudés dialect is a mixture of French and Italian, nearly the same as that of the "Nobla Leycon," their ancient confession of faith, composed in the 12th century, when they were, as they had been from time immemorial, independent of the Church of Rome. It begins—

> "O Frayres, entēde, una nobla lenzon;
> Sovēt devē velhor erstar en ōzon
> * * * *
> Ben ha mil ecēt ānus upli entermt,
> Que fo septa lora car sen al denē tēp."

That is, "O, Brethren, hear a noble lesson. We ought often to watch and pray. Eleven hundred years are fully completed since it was written, 'The end of all things is at hand.'"

There is some fine scenery in the neighbourhood of La Torre, with views of the neighbouring Alps, as you ascend (two and a half hours) to

Bobbio, which is 2,838 feet above sea level (population, 2,235). At Col de la Croix is an embankment on the Pellice, erected with a grant made by Cromwell. Here Henry Arnaud defeated the French in 1689-90. From hence it is four hours to Col Julien, which commands a magnificent prospect of Monte Viso.—See *Ball's Guide to Western Alps.*

From Pinerolo, up the Val de Perouse and Val Pragelas, on the Clusone, it is 12 miles to

Perouse, past the Malanaggio quarries of building stone, chiefly gneiss, with masses of schist and serpentine. Several passes meet here; and the vine and mulberry flourish. It is five to six hours to La Torre, through Val Angrogna and the picturesque defile of Pra del Tor, the scene of a Vaudés victory in 1560; nine hours past Porrero, in Val Germanasca, to Abriès, an easy pass, used in winter; and 9 miles to

Fenestrella, a small town (population, 1,614) remarkable for a strong fortress or state prison, on a bleak spot, in which Card. Pacca was confined by Napoleon, 1809-13. He gives an account of it in his "Memorie Storiche." From this it is 20 miles under Mont Genèvre to Cesana, on the Dora; and five hours across Col de la Fenêtre to Susa, facing the Mont Cenis pass.

ROUTE 3.

Turin to Saluzzo and Monte Viso, Cuneo, Baths of Valdieri, Col di Tenda, Nice.

By *rail* from Porta Nuova terminus, to Saluzzo and Cuneo. The distances are as follows:—

Moncalieri	Miles 5	Savigliano	Miles 32
Truffarello	38	[Branch to Lagnasco	
Villastellone	12½	Saluzzo	10]
Carmagnola	18	Fossano	39¾
Racconigi	23½	Maddalena	44
Cavallermaggiore	28	Centallo	47
[Branches to Bra, Alba, and Alessandria; and to Savona.]		Cuneo	54

Moncalieri Station, or *Moncaglieri* (population, 10,181), on the Po, is the usual summer residence of the present King of Italy, in a castle restored by Vittoria Emanuele I. (who died here 1823), and built by Yolande, wife of Amadeus of Savoy. It is the site of the ancient Testona.

Truffarello Station (population, 1,242), where the line to Alessandria and Genoa parts off.

Villastellone Station (population, 2,564), near

Carignano, on the Po, which gives a dukedom to the royal house. Population, 7,912. It has three churches, one of which, Santa Maria, contains the tomb of Bianca Palaeologus, wife of Charles of Montferrat.

Carmagnola Station, a town of 13,000 inhabitants, was formerly defended by walls and towers, one of which serves as a clock-tower to St. Filippo church. It gave the surname of Carmagnola to F. Bussone, a soldier of fortune, who was born a swine-herd, and became one of the first generals in Italy. After serving Philip Visconti, Duke of Milan, and the Venetian republic, he was beheaded in 1432.

Racconigi Station (population, 10,415) was the favourite seat of the late king, Carlo Alberto.

Cavallermaggiore Station (population, 5,516).

[Here a branch rail of 7 miles leads to

Bra St. Vittoria Station, a town of 9,200 inhabitants, on a hill-side, above the Stura. Near this is Pollenzo castle, on the river Tanaro, on the site of the Roman *Pollentia*. Here the line to Savona parts off from the line to Alessandria, *viâ* Alba and Nizza.

Alba Station, on the Tanaro, with a population of 6,400, is the ancient *Alba Pompeia*; near which the Emperor Pertinax was born, the son of a charcoal dealer. He lived at Villa Martis, which he adorned with fine buildings, leaving his own cottage untouched. Going up the stream is

Cherasco (population, 11,000), where the treaty of 1796 was signed between France and Piedmont.]

Savigliano Station, on the Macra. Population, 17,000. A town containing two churches, a theatre, the Taffini Palace painted by Molineri or Carracino, and a triumphal arch erected when Victor Amadeo married Christine of France.

[Here the branch line of 10 miles turns off, *viâ* Lagnasco, to

Saluzzo Station (in 25 minutes). *Hotel.*—Corona Grossa. Population, 15,814. It is the capital of a province, formerly the Marquisate of Saluzzo, and a fief of Dauphiné, which Henry IV. exchanged for La Bressa, &c. The old castle, now a penitentiary, commands a fine view of the plain of Piedmont, Monte Viso, &c. The Cathedral, built 1480, was restored in 1844. From this you ascend the Po, to

Paesana, 14 miles, a fine spot, 1,778 feet high, whence a path over the hills leads to La Torre, in the Vaudois country. Population, 6,457. The scenery improves at San Chiaffieddo, where the September festa attracts a large gathering, and also at

Crissolo (population, 1,025), 8 miles, the highest village in the valley of the Po (4,544 feet), and a good station for making the ascent of Monte Viso. The scenery is of an Alpine character. Within a short distance are La Balma di Rio Martino, a celebrated stalactite cavern, in the dolomite; the Col del Poreo, 9,604 feet high; the Piano del Rè, the largest of the head streams of the Po, and Monte Meidassa, 10,991 feet high.

Col della Traversette, 7½ miles from Crissolo, on the shoulder of Monte Viso, in the boundary between Dauphiné and Piedmont. It commands a view as far as Milan in fine weather. Below the crest is a remarkable *Tunnel*, cut in 1480 by the Marquis of Saluzzo, to open an easier communication with Dauphiné, at the height of 9,500 feet. It is generally filled with snow, down to July. From this point there is an easy descent by the old paved way, down the valley of the Guil, to Mont Dauphin (36 miles), and Embrun.—(*See* Bradshaw's *Hand-Book to France).* Abriés, the first village, is five hours from the foot of the mountain.

Monte Viso, the ancient Mons Vesulus, in the Cottian Alps, rises tier on tier, to the height of about 12,640 feet. It was thought to be inaccessible till ascended by two members of the Alpine Club, in 1861, and again in 1862; in both cases from the Val di Vallanta, on the south side, above Sampeyre. The whole range of the Western Alps from Provence to Monte Rosa is visible. In 1839, Professor J. D. Forbes made the complete tour of the mountain in a hard day's walk of 14 hours; a most interesting excursion, including more varied scenery than can rarely be found in one day.—*See* Ball's *Guide to the Western Alps.*]

The next station to Savigliano, on the main line, is

Fossano Station, on the Stura, and so called from Fonte Sano. Population, 15,844. It has remains of a castle and old walls.

[Hence there is a way over the hills to **Mondovi**, and Savona, on the Riviera of the Mediterranean.

Mondovi, 27 kils., is a city (population, 17,300), and the capital of a province, 1,930 feet above sea, celebrated for a French victory in 1796. It has a fort in the old town or Piazzi, with a large Cathedral.

Ceva, 24 kils., on the Tanaro. Population, 4,520. Hence by way of Milliesimo (about 1,550 feet high), on the Bormida, where the French beat the Austrians, 1796, and Altare, on the north slope of the Apennines, and Cadibona, at their summit, you come to **Savona**, on the sea, 30 kils. from Mille-

simo. (*See* Route 9). From Ceva there is a way, *viâ* Garezza (22 kils.), and Ormea (12 kils.), to the Col de Nava (2,480 feet high), and thence to Pieve (22 kils.), down the Arrosia, to

Oneglia (33 kils.), on the Riviera. (*See* Route 9).]

From Fossano, following the main line, up the Stura the next station of importance is

CUENEO, or Coni Station.

At the junction of the Gesso with the Stura.

HOTEL.—Barra di Ferro.

A bustling town (population, 13,000), at the terminus of the line, and in the further corner of the valley of the Po, strongly fortified down to the battle of Marengo, when its walls were razed by the French, 1800. It has a cathedral, two churches, and a theatre. The Maritime Alps and Monte Viso are in view. From Ameo, it is 24 miles to the

Baths of Valdieri, up the Gesso, 4,226 feet high. An omnibus runs thither daily. The accommodation consists of four or five Swiss chalets, and they are frequented, exclusively, by the Piedmontese. The waters are hot and cold, sulphureous, and saline, but the most singular curative agent is a cryptogamic plant, which grows in the hot springs at a temperature of 135°, and forms a gelatinous mass, very useful in hot applications to the body for internal complaints, old wounds, etc. The Gesso di Entracque is a favourite resort of Victor Emmanuel, for chamois hunting; and many beautiful and rare flowers are seen.

The posts to Nice, across Col di Tenda, are as follows:—Robillante, 2 posts; Limone, 1¾; Tenda, 4; Giandola, 2½; Sospello, 2¾; Scarena, 3; Nice, 2½, or 18½ posts in all—equal to 224 English miles, or 146 Piedmontese. Malle poste in 22 hours, or longer in winter, when the coach is laid on sledges over the Col. The first place is

Borgo S. Dalmazzo, a small town (population, 4,054), at the foot of the mountain, whence you ascend to

Robillante, in the picturesque valley of the Vermenagna.

Limone, at the foot of the Col di Tenda, is about 3,340 feet above the sea, and has a population of 3,160, many of whom are muleteers. About three hours east is the ancient Certosa (Carthusian house) di Pesio, now a hydropathic establishment, in a warm and pleasant spot; and an excursion may be made to the head of the Vermanagna, in a wild glen, and delè Abisso, 9,193 feet high. At Limone, the *ascent of the Col* begins, over the Maritime Alps, by a narrow winding carriage road, full of sharp zigzags, made by Vittore Amadeo IV. The summit is about 6,160 feet high, and commands a fine view of the Western Alps, with a glimpse of the Mediterranean. Here is the limit of the Apennines on one side, covered with green to their summits, and of the Alps on the other side, as marked by a combination of snow or ice, with rock. Another long series of zig-zags leads down from the Col through the valley of the Roja, to

Tenda (population, 1,734). An old castle of Beatrice di Tenda. Pass the old abbey and hydropathic house of S. Dalmazzo, then Fontan, on the new French boundary, where passports are asked. The scenery is romantic, especially about the defile of Saorgio, on the Roja, which forms the French boundary down to Ventimiglia, since the annexation of the country of Nice.

Giandola, near the Col de Brouis, which rises and falls about 1,500 feet.

Sospello (population, 3,600), on the Bevera, a branch of the Roja. *Hotel.*—Cárenco. Here the road rises again to surmount a third ridge, the Col de Braus, 3,300 feet high. The next place is

Scarena, on the Paglione. Population, 2,000.

Nice Station. (*See* BRADSHAW'S *Hand-Book to France.*)

ROUTE 4.

Turin to Alessandria and Genoa,

THROUGH THE LIGURIAN APENNINES.

Moncalieri	Miles 5	Frugarolo	Miles 62¾
Truffarello	8	Novi	73½
Villanova	16¾	Serravalle	75½
Baldichieri	28½	Arquata	77¾
San Damiano	31	Ronco	86½
Asti	35½	Busalla	89½
[Branches to Alba and Casale.]		Pontedecimo	95½
		Bolzaneto	98
Annone	41½	S. Pier d'Arena	101
Felizzano	47¾	Genoa	103½
Alessandria	56¾		

By rail, commenced in 1848, and opened throughout in 1854, at a cost of 5½ millions sterling. Time, about 4¼ hours. There are some tunnels on this line, one of which, through the Apennines, is 2 miles long; and several viaducts, some rather lofty.

From **Turin** (page 1), the first station is

Moncaliere Station (population, 10,000), and its royal castle, of large red brick, a favourite seat of the King's, on the Po. At

Truffarello Station (population, 1,242), we leave the Cuneo line. The Superga and the Alps to the north are in view, with glimpses of the Maritime Alps. The country on both sides is part of the old Marquisate of Montferrat, which merged into the Duchy of Savoy, in 1620. A little to the left is

Chieri (population, 15,500), with its large Gothic church of Santa Maria della Scala. An old place, with silk and cotton factories.

Asti Station, the ancient *Hasta Pompeia*, on the Tanaro, at its confluence with the Borbore. Population, 20,240. Branch lines to Alba (page 7), and to Casale (page 11), and Milan.

Inns.—Albergo Reale.

This is the capital of a province, and the centre of one of the best wines of Italy, the Vino d'Asti, both red and sparkling white; it is also noted for truffles, and silk goods, and has some mineral springs.

Among the buildings are the large Gothic Cathedral, on the site of a temple of Diana, built

1348, with paintings by Carloni, Pozzi, etc; the churches of S. Pietro in Concava and S. Secondo; and the Trinco, Massetti, and Alfieri palaces, in the last of which *Alfieri*, the poet was born, 1749; they show his room, with his portrait and autograph. The site of the old walls and 100 towers of Asti is now covered with gardens. It is so ancient as to have been taken by Hannibal.

Felizzano Station, on the Tanaro. Further down this stream which it crosses by a viaduct on 15 arches, is

ALESSANDRIA Station,

About half-way to Genoa, and the centre of various lines which strike off to Novara, Pavia, Milan, Piacenza, and Acqui.

Hotels. — Albergo Nuovo, L'Universo, L'Italia.

Population, 54,354.

This is the capital of a province, a city, and a fortress of the first class, on the confines of the Marquisate of Montferrat and Pavezano, at the junction of the Tanaro and Bormida, built by the Lombard League of free towns, 1168, as a barrier against the Ghibeline party of the Emperor Frederick Barbarossa. It was named after Pope Alexander III., the head of the Guelph party. When the Emperor tried to take it in 1174, his soldiers nicknamed it Alessandria della Paglia, or Straw Alexandria, because its houses were covered with straw; but it was able to drive them off after a four months' siege. It is still one of the strongest military forts in Italy, though nothing but the Great Citadel, built 1728, by Vittore Amadeo II. remains; the fortifications added by Napoleon, having been razed by the Treaty of Vienna. The flat country around is often inundated by the rain, and can be put under water by the sluices of the Citadel. A new covered bridge crosses the Tanaro. The Citadel, like the houses, is built of brick, and its ramparts serve as a promenade, for the April and October fairs, when a good deal of business is done. During the present reign, and since the war with Austria, great pains have been taken to strengthen this fortress. The other buildings are a Cathedral; S. Lorenzo's Church, with its paintings by the Pozzi, Town House, Theatre, Hospital, and the Ghilino Palace, belonging to the King, and erected by Alfieri.

"I chanced to pass (says Count Arrivabene) through Alessandria, so full of glorious recollections for a Bonaparte, on the day on which Louis Napoleon made his entry in 1859. Triumphal arches had been thrown across the streets. At the gate of Porta Marengo, which leads to the famous field of battle, made illustrious by the First Consul, an arch had been erected, on which was emblazoned in tri-coloured letters,—*To the descendant of the Conqueror of Marengo.* Victor Emmanuel had gone to meet the Emperor. The gay and busy appearance of Alessandria at that time contrasted singularly with the stern severity of its old palaces and half-decayed mediæval churches."

Ratazzi, the statesman, is a native of this town.

MARENGO,

The site of the battle which Bonaparte lost and won, 14th June, 1800, is 2½ miles east, on the wide plain of S. Giuliano, dotted with willows. At three o'clock, he was beaten by the Austrians, and their old General, Melas, had come to Alessandria, after sending off news of his victory; when, at this crisis, Desaix arrived with 6,000 fresh troops, attacked the enemy, and, though mortally wounded, turned the day. Kellerman, by a brilliant charge of his cavalry, cut the Austrian infantry in two, drove their cavalry in flight to the Bormida, and took Zach, who was left in authority, prisoner. The total Austrian loss was 12,000; and that of the French, 7,000; but the Convention of Alessandria, a few days later, put them in possession of all North Italy. A building has been erected on the site, which contains a Museum of every object of interest found on the field of battle.

For the rails to Novara, Pavia, and Milan, and to Piacenza (see page 10, and Routes 14 and 15).

[From Alessandria, a branch rail ascends the Bormida, following the track of the Via Aurelia Posthuma, to Acqui, 33 kil., or 21 miles, in one hour ten minutes. The stations are—

	Miles.		Miles.
Cantalupo	5	Cassine	13¾
Borgoratto	6¾	Strevi	17¾
Gamalero	8¾	Acqui	21
Sezze	10		

ACQUI

Station, on the Bormida, is the Roman *Acquæ Statiellæ*, so called from the tribe of Statielli, whose town it was, and from the hot mineral springs which are still found useful in curing gout, rheumatism, paralysis, etc. Population, 9,350. There are some arches of an aqueduct; with a Cathedral of the 12th century, and a theatre.

In the middle ages Acqui was the capital of Upper Montferrat; a district rich in corn, wine, silk, cattle, etc., and giving name to the country dance, called Monfredina.

Passing Bistagno, where the two heads of the Bormida join, follow the road for 47 kil., to

DEGO, where Bonaparte beat the Allies, in 1796, after defeating them at *Montenotte*, near the Col of that name, higher up; over which the old road to Savona used so pass, until superseded by a more easy one constructed in 1800, between Altare and Cadibona. By this the descent of the Apennines is made to the Riviera and Savona, about 25 miles from Dego.]

Leaving Alessandria, the next station on the main line, is

Frugarolo Station (population, 2,494), near which is the richly endowed Benedictine Abbey of Bosco, with its sculptures by M. Angelo; but the country is flat and dull.

Novi, under the north side of the Apennines, is a retreat for the Genoese merchants in autumn, and commands from its old tower and country houses a fine prospect of the distant Alps. Population, 11,308.

Hotels.—L'Europa; Aquila Nera.

Its white silk is of excellent quality. Here the French were defeated by the Austrians and Russians, in 1796, and General Joubert killed.

From Novi, before the railway was made, the old road went over the Ligurian Apennines, by the Col della Bochetta, past Gavi and Voltaggio, and a succession of gorges and ravines. The highest part of the Col is about 2,560 feet above the level of the Mediterranean. Is was crossed by the French, in 1796. The valley of Polceverra, between this and the sea, a wild and desolate spot till reclaimed by the Genoese, is now covered with groves of chesnut, ilex, arbutus, vineyards, gardens, country houses, though it is apt to suffer from floods. The railway from Novi passes

Serravalle Station, on to

Arquata Station (population, 2,795), where the tunnels or galleries, and viaducts, for penetrating the Apennines, begin, at the summit level of the line. Between this and Ronco are, first of all, an embankment in a ravine, 33 yards high; then, Pietra Bisdara tunnel, 750 yards; a viaduct, 330 yards long, 33 high, crossing a mountain torrent, 44 yards wide; Isola del Cantone viaduct, 275 yards long, and 28 high; then two tunnels, of 922 yards and 484 yards, and that of Villavecchia, in the heart of some romantic scenery. The next stations are

Ronco Station (population, 3,104), and

Busalla Station (population 2,734), a small village, where the Giove tunnel, the greatest on the line, begins, 3,410 yards long. The rise from Alessandria to Arquata is 293 yards, and the fall hence to Genoa is 379 yards. Two bridges, four tunnels, or galleries, through Monte Armirotti, bring the line down to

Ponte Decimo Station (population, 3,870), in the Polceverra valley, on the Mediterranean side of the mountains. Here, as elsewhere, strong embankments are used to protect the rail from the effects of the torrents. The traveller now finds himself in a new and Italian climate, under which oranges, peaches, apricots, and myrtles flourish in early spring, with a sunny, clondless sky. It passes S. Quirico, etc., and Sampierdarena, or

S. Pier d'Arena Station, with a population of 13,395. A handsome adorned church, and the Spinola, Sauli, and other palaces. Then by the S. Lazzaro tunnel, or gallery, under Monte S. Benigno, to the suburb of Della Grazie, and the

GENOA terminus, close to Piazza Acquaverde. See Route 9.

From Alessandria to Piacenza, the rail passes as under:—

	Miles.		Miles.
Tortona	13¼	Broni	37½
Pontecurone	12½	Stradella	39½
Voghera	24½	Arena Po	42½
Casteggio	29¾	San Nicolo	54½
S. Giulietta	32	Piacenza	60

Leaving Alessandria, the line crosses the Scrivia to

Tortona Station (population, 13,218); a bishop's see, on a hill in a fertile plain, with a cathedral, a new theatre, college, and several churches. The cathedral contains an ancient bas-relief of the downfall of Phæton, with inscriptions in Greek. It was the ancient *Dertona*, and joined the Lombard League. Here a branch to Novi, on the main line towards Genoa, falls in. The field of Marengo is to the west (see page 9). Pass the Curone to

Pontecurone Station (population, 2,579).

Voghera Station (population, 13,201), another bishop's see, and the ancient *Vicus Iriae*, near the borders of the old Duchy of Piacenza. It was bought of the Pozzo family by Carlo Emanuele I., and is now in the province of Pavia. The cathedral is a good building of the 17th century, and has paintings by S. Crespi.

Casteggio Station (population, 3,214), near the Coppia, a branch of the Po, was the ancient *Clastidium*, a Roman town burnt by Hannibal, whose name is perpetuated in one of the town fountains. At Montebello, near this, Lannes fought the battle of 9th June, 1800, against the Austrians, from which he acquired the title of Duke of Montebello.

These and the next places—

S. Giuletta Station,

Broni Station (population, 4,814), and

Stradella Station (population, 6,977), all stand in a well cultivated though flat country, planted with mulberry trees for the silk worm. The borders of the old Duchy of Parma are close by.

Arena Po Station (population, 3,426) is followed by

San Nicolo Station and

Piacenza Station, at the junction with the main line towards the south. (See Route 15).

ROUTE 5.

TURIN TO CHIVASSO, VERCELLI, NOVARA, MAGENTA AND MILAN.

By rail 88¾ miles, or 145 kil., in four to five hours.

	Miles.		Miles.
Settimo	7½	Vercelli	45
Brandizzo	11¼	Borgo Vercelli	48½
Chivasso	14½	Pouzana	52½
Torazzo	18⅓	Novara (Buffet)	59
Salluggia	21⅝	Trecate	64½
Liverno	26	Magenta	72
Trofsana	31½	Vittuone	77⅓
Santhia	33	Rho	81¼
San Germano	37¼	Milan	89½

This route follows the north side of the Po, as far as Chivasso, and is at the foot of the Alps all the way. Leaving the Turin terminus, the Superga is seen on the right, and after crossing the Stura, we reach the station of

Settimo, or Settimo Torinese (population 3,664), the Roman *Ad Septimam*, at the seventh mile from Augusta Taurinorum. Cross the Orco before reaching

Chivasso Station (population, 8,731), an old place, formerly the seat of the Marquises of Montferrat, whose ruined castle is here, with a church of the 15th century. The fortifications were razed by the French in 1804. Here the rail to Ivrea, and the routes to Aosta, to Mount Iseran, and the back of Mont Blanc, are taken. (See Route 6.)

[Here also a road strikes off down the Po to Casale and Milan. The first place of any importance is

CRESCENTINO, 21 kil., after crossing the Dora Baltea. There are Roman remains near it. Population, 6,299. On the opposite side of the Po is

VERNA (population, 2,856), on a hill; once fortified, but dismantled by the French.

TRINO, 18 kil., in a tract of low, swampy, meadow land; has a population of 9,242, and is famous for its cattle and hams. Cross the Po by a suspension bridge to

CASALE

Station, the capital of the province and old Marquisate of Montferrat, and a strong military post, containing the ancient Casale or fortified house of the family from which it gets its name, and the Orologio Tower. It stands on the cross rail between Alessandria and Vercelli. Population, 25,463. Many Jews are established here, and there is a good trade in silk, corn, wine, and rice. Among the public buildings are the Duomo or Cathedral, in the Lombard style of the 10th century, with G. Ferrari's "Baptism of Christ" and the statue of Bernini; Santa Caterina's Church and its paintings; S. Domenica, founded by the Palaeologus family, whose tomb is here; a theatre, prefettura, college, and some old palaces, including Delle Valle, which has some of G. Romano's frescoes. Railways to Vercelli, Valenza, Pavia, and Alessandria.

The road, after leaving Casale, recrosses the Po by a suspension bridge, and continues through flat, unhealthy, rice fields to Mortara (population, 6,844), four posts on the cross rail from Novara to Alessandria. Here a short rail follows the road to Vigevano (population, 14,000), which has a Gothic cathedral and old castle. Cross the Ticeno to Abbiategrosso (1¼ post), in Lombardy, now annexed to Italy; thence by Gaggiano and Boscone to Milan. About 10 miles south-west of Casale, is

MONCALVO (population, 4,007), the birth-place of Caccia, the painter, some of whose works are at the Franciscan Convent.]

After Chivasso, on the Milan railway, we cross the Dora Baltea. On the right of the Po is Montea del Po, the site of the Roman *Industria*, on a hill, and soon after Monte Rosa and Mont Cervin come into view in the Alps on the left.

At LERI, near this, was the country seat of Cavour, to which he retired upon his resignation in 1859; though he continued to advise the men in power, and to answer the telegraphic despatches sent to him daily from all parts of Italy. He rose at 3 a.m., and after despatching letters, went to his farm, and there received visitors or consulted with the numerous able and patriotic men, who from him learnt to guide the destines of Italy.

Santhia Station (population, 5,065). Here a railway of 18 miles runs up the side of the hills to Biella (three times a day) in one hour, passing Sallussola and three other stations.—See Route 7.

VERCELLI Station

The ancient *Vercellæ*, on the river Sesia. Population, 24,038.

Hotels—Leone d'Oro, La Posta.

This is a very ancient town of Cisalpine Gaul, near which Marius defeated the Cimbri, 101 B.C. It is now somewhat decayed, and stands among unhealthy rice fields, at the junction of the Cerro with the Sesia, with a fine prospect of the Alps. The Duomo, built by P. Ribaldi in the 16th century, with a vestibule added by Alfieri, was restored in 1823. Here is a very ancient vellum MS. of the Gospels in Latin, by Eusebius, bishop of Vercelli in the fourth century; it is bound in silver. The churches of St. Cristoforo, Santa Caterina, and S. Bernardino have frescoes by Ferrari.

The old church of Santa Maria Maggiore has a curious mosaic pavement; S. Andrea is an old Lombardo-Gothic building, founded in 1219–22, by Cardinal Bicchieri, Papal legate to King John of England, with a detached bell tower, or campanile. The doors and windows are round headed, but the pointed arch appears in the nave. It is said to be nearly the oldest specimen of this style in Italy, and to have been designed by an Englishman—Brigwithe, the arrangements being similar to Buildwas and Kirkstall Abbeys. There are a town house, theatre, large old hospital, the Tizzini, Motta, Asigliano, and Gattinara palaces, with their pictures and frescoes.

In 1859, as early as the 5th of March, General Gyulai, the Austrian commander, had concentrated numerous troops here, on the right bank of the Sesia, thus threatening the line of the Dora-Baltea and the town of Toreo; they also occupied Trino and Gattinara, with the intention of getting possession of Turin by a *coup de main*. In this they were frustrated by the concentration of the allied French and Sardinian armies, and after wasting time in useless and feeble demonstrations they were compelled to retreat, and the campaign was lost to them. They were also defeated at Palestro, a small village three miles east of Vercelli, which slopes down towards the Sesia, and had been strongly fortified by the Austrian general, Zobel, on 30th May. It was held by a Bohemian division and two battalions of Tyrolese sharpshooters, with twenty field pieces and four howitzers. The ground being still muddy from the rain of the previous night, it was difficult to take the position by assault. However, after a hard fight of two hours and a half, it was carried at the point of the bayonet; and the Austrians were routed, and compelled to retreat on Bobbio and Mortara, with the loss of two guns and many killed and wounded. Thus their "first battle was their first victory," as Victor Emmanuel announced to his army in his order of the day. Zobel attempted to retake Palestro the day after, but was again thoroughly beaten, the king himself leading the attacking columns in the thick of

the action. Several of the officers of his staff were wounded. His heroism made such an impression on the third regiment of Zouaves that they elected him their corporal, an honour similar to that paid to Bonaparte after the battle of Montenotte.

[Here a railway branches off to Valenza; 26 miles; four trains per day; two to three and a half hours. The stations are:—

	Miles.		Miles.
Asigliano	4½	Borgo S. Martino	15½
Pertengo	7⅝	Giarole	21¾
Balzola	10½	Valenza	26
Casale	14½		

At Valenza it joins the line from Milan to Alessandria.]

After passing BORGO VERCELLI, (population 2,500), and PONRANA, in a wide rice level, in full view of Monte Rosa, we reach

NOVARA.

On a hill by the river Agogna. Population, 26,963. *Hotels.*—De La Villa, Antico, Italia.

This ancient town, the Roman *Novaria*, once fortified by two miles of ramparts, still retains some remnants of its walls and towers. The Duomo was an early Lombard building, on the site of a basilica or temple, but it has been much altered in the course of restorations. The portico which replaces the atrium contains several inscriptions; in the vestibule is the monument of C. Solari or Gobbo. The baptistry is eight-sided and crowned with a dome. Within are Thorwaldsen's angels (at the altar), and paintings by G. Ferrari, Bordone, etc. St. Gaudenzio's Church, rebuilt tenth century, by P. Pellegrini, has frescoes etc. by Ferrari, Caccia, etc. At S. Pietro al Rosario and S. Marco, are works by Procaccini and others.

The Palazzo di Giustizia was built 1346. The Bellini, Leonardi, Giovanetti, Falcone Palaces are worth notice. Other buildings are the large market; the theatre, near Marchesi's statue of Carlo Emanuele III; and a large hospital. There is a monument to Carlo Alberto.

Bossi, the historian, and Prina, Napoleon's minister at Milan (who was murdered, 1814), were natives of Novara. It is memorable for the battle of 23rd March, 1849, in which Radetzky, with 80,000 men and 200 guns, defeated Charles Albert, whose forces numbered only about half as many, with the loss of 10,000 killed and wounded. This defeat led to the king's abdication the same evening, in the presence of his sons and generals, in favour of Victor Emanuel, then Duke of Savoy. He left the country immediately with only one servant, and returned to Oporto, where he died 13th July, 1849. Several of his predecessors had abdicated in like manner, among whom were Victor Amadeus, in 1730; Charles Emmanuel IV., in 1802; and Victor Emmanuel, in 1821.

It is also celebrated for the victory gained by the Sardinians and French Zouaves over the Austrians, 31st May, 1859, which obliged them to retreat into Lombardy.

The Novarese country, or Valli di Novarese, comprises the Subalpine district between the Sesia, Ticino, Lago Maggiore, and the Alps, all the rivers of which flow into the lake. [From Novara, Lake Orta may be reached by a branch rail of 22 miles to GOZZANO Station; and thence by omnibus to ORTA.]

The next station to Novara is

Trecate (population, 6,203), a small town; after which the Ticino, the old boundary of Sardinia and Austrian Lombardy, is crossed by a viaduct, not far from the Ponte Nuovo bridge for the post road, 1,000 feet long, on eleven stone arches, begun by the French, 1810, and finished, 1827. The Austrians tried to blow it up in 1859, on their retreat, before the battle of Magenta. After this comes the Maggiore Grande, a canal of the 13th century, cut from Lago Maggiore to Milan; then follows

MAGENTA.

Population, 5,800. The ancient *Maxentia*, the site of the famous battle of 4th June, 1859; a monument marks the spot. The position of the Austrians is described by Count Arrivabene:

"If, on crossing the Ticino, we place ourselves at the extremity of the bridge of Buffalora, the heights on which the hamlet of Buffalora stands are on our left, the Ponte Nuovo of Magenta in the centre, and the old bridge to our right. We see that the ridge which formed the Austrian position, is a sort of bow, whose arrow would be the road. On each side of this road the ground is covered with cornfields, vineyards, and groves of trees, and intersected by several streams which pour their waters into the meadows where rice is cultivated. Robecchetto, Castelleto, Induno, Santo Stefano, Buffalora, Magenta, Robecco —all villages or small boroughs, of greater or less importance—are seen amidst that splendid scenery; some relieved against the background of the Alps, which lift their majestic heads on the far horizon. In the valley, the road is elevated twenty or thirty feet above the fields, and rises still higher on its approach to the eastern slopes. Finally it reaches the table land of the Lombard side, on the border of which is carried the Naviglio Grande, whose waters run almost parallel with the Ticino. On approaching this plateau, the railway is seen emerging from the bank, about half a mile to the right."

This well chosen position of the Austrians could only be approached by the central road above-mentioned, the railway on the right, or by a road somewhat to the left, towards Buffalora; and could not be commanded at any point. The Austrians had 89,000 against 133,000 French; but the French had to cross a river to get at them. Gyulai's head quarters were at Abbiate Grosso with his left wing; his right was at Magenta and main body between Abbiate Grosso and Robecco. The object was to cut off the French from the bridges of S. Martino and Buffalora, and to isolate those who had crossed the Ticino. On 4th the French had no definite knowledge of the position of the Austrians. M'Mahon with his corps and the Sardinian army marched from Turbigo

on to Buffalora; Canrobert advanced by the right branch towards the bridge of Buffalora, and Niel was ready to join from Trecate.

Buffalora bridge was the central point, where the French laid a pontoon bridge close to a stone one which had been partly destroyed by the Austrians.

The Austrian main body was at the village and bridge of Magenta; and to this point M'Mahon, when he discovered them, bent all his efforts, having in view to effect a junction with Espinasse. The railroad station and the custom houses, both strong buildings, were defended by Clam, Zobel and other Austrian generals, filled with Tyrolese sharpshooters. At two p.m. the Austrians had sixteen brigades, or 60,000 strong, round this point.

Buffalora bridge was held for many hours, before Niel and Canrobert came, by the Imperial Guard, against a large number of Austrians.

At length M'Mahon joined by Espinasse attacked the front of the Austrian line between Magenta and Ponte Nuovo. The village was stormed and carried, though defended inch by inch by the Austrians, who were obliged to give way. Gyulai made a last effort to retake Buffalora bridge, in order to cut off the French Zouaves, but was unsuccessful, and at length gave orders to retreat, and the French were victorious.

The French loss was 52 officers killed, including Generals Espinasse and Cler, 194 officers and 4,200 men killed, wounded and missing. The Austrians lost 6,000 killed and wounded, and 4,000 taken prisoners; and four guns, two flags. 4,000 knapsacks, 12,000 muskets were captured by the French. Both sides had about 60,000 men on the field. A white pillar marks the spot where Espinasse fell. At another spot 2,000 corpses were buried. On the 6th, Louis Napoleon fixed his head quarters at Magenta, and created M'Mahon a Marshal and Duke of Magenta, on the field, which he had so skilfully won. The result of the victory was, that Milan, the capital of Lombardy, was evacuated by the Austrians the same day, and Victor Emmanuel proclaimed King. He received the Milan deputation on the field of battle.

After Magenta the next stations are Vettnone, and Itho, where the Gallarate line (towards Lago Maggiore) joins.

MILAN Terminus is near the Porta Nuova, which also serves the Como line. See Route 11.

ROUTE 6.

TURIN TO IVREA, AOSTA, THE GREAT AND LITTLE ST. BERNARD, AND THE MONT BLANC DISTRICT; AND TO THE CASTELLAMONTE DISTRICT.

The stations are:—

	Miles.		Miles.
Settimo	7½	Chivasso	14½
Brandizzo	11½		

From Chivasso the distances are:—

	Miles.		Miles.
Montanaro	3⅔	Mercenasco	12½
Rodallo	6⅔	Strambino	15
Caluso	8⅔	Ivrea	20⅛
Candia	11¼		

Branch from Caluso to Castellamonte:—
St. Giorgio,
Aglié,
Castellamonte.

The line traverses a wide and richly cultivated plain, covered with mulberry trees, vineyards, hemp, maize, rice, etc. It passes

Caluso Station, where the branch to Castellamonte turns off (see page 15), and reaches the

Ivrea Terminus in two hours. Population, 9,563. This is the ancient *Epredia*, guarding the mouth of Val d'Aosta, and a well built town, picturesquely seated on a hill side; having an old machicolated castle, and a cathedral, on the site of a temple of Apollo. It produces cheese, cotton and silk, and has a trade in cheese, cogue iron, and other produce of the district. The women strip hemp all day long.

To Aosta, by diligence, in nine hours. Ascending the valley by the Dora Baltea, the first place is

MONTALTO, or MONTE STRETTO (population, 1,325), a small village with a feudal castle, one of several by which this route was guarded. The mountain scenery increases in beauty every mile.

BORGO FRANCO (population, 1,668).

SETTIMO VITTONE (population, 1,730) is entered under walnut trees. The rocky mountains on both sides are covered with indigenous forests of pine, chesnut, and walnut trees; among which vines are carried to the hill tops. All the Val d'Aosta is "a continued feast to the eye of every combination of mountain, rock, river, forest, and castled height, with distant glaciers and snowy peaks, while it literally teems with the richest produce."—(King's *Italian Valleys of the Alps.*) Fruit of all kinds, pumpkins, peaches, delicious figs, etc., abound, in spite of the lazy and unskilful style of cultivation. Many of the proprietors are non-resident. At Carema, on the right, a good pale red wine, like champagne, is produced.

PONT BOSET (population, 705), a pretty little village with a ruined castle on the heights, close to a Roman bridge of one arch, at the mouth of Val Sesa, which leads up to Gressonay (six hours) and to the head of the Lys torrent, under Monte Rosa.

DONNAZ (population, 1,784), close to a pass cut in the rock by the Romans.

FORT BARD, a fortified post in the middle of a deep gorge, on a massive rock. It was captured in 1252 by Amadeo of Savoy, and by Napoleon in his march down St. Bernard in 1800. It was rebuilt 1815, and is now almost impregnable—three steep sides being cut off by the river, and the fourth (across the valley) filled up with strong arched gates.

It has been calculated that the Western Alps have been the theatre of warlike exploits on sixty-six great occasions from Hannibal to Napoleon. The

Val de Champorcher, a little further on, leads up the Fenêtre de Cogue to the Cogue glaciers.

VERRES, or VERREX (population, 1,206), has a picturesque castle (which guarded the pass here) at the junction of Val de Challant, built about 1388. This val leads up (in nine hours) to the base of Monte Rosa. The road to Aosta passes a Roman bridge and through the gorge of Mont Jovet, along the face of a precipice, with the Dora far below.

ST. VINCENT (population, 2,186), in a forest of chesnut and walnut trees, is a pretty place, noted for its mineral iron springs, called Fons Salutis; they come up in soft steatite rock. From here, up the Col de Jon, to Gressonay in seven hours. The people live on polenta, potatoes, and rye bread, with a little milk and cheese.

CHATILLON (population, 2,292), so called from Château d'Uselle, in a charming site on the other side of the valley, on the summit of a bold precipice over the Dora. The gardens, vineyards, and forests line the hills nearly to their summits—3,000 feet high. The old castle belongs to the Entrèves family, of Château de Challant, the largest proprietors in the valley, with an income of 40,000 francs. A bridge across the Towmanche is built over a Roman arch, which hangs beneath it. Monte Rosa lies fourteen hours north-east, and Mont Cervin, or the Matterhorn, fifteen hours due north. The ascent to the latter is up the defile of Val Towmanche, in a deep ravine, and over S. Theodule pass.

NAS (population, 2,203), near some old castles.

CHAMBAVE (population, 945) produces some good wine.

AOSTA,

The ancient *Augusta Prætoria*, or *Augusta Salassiorum*, where the two St. Bernard routes meet, at the back of Mont Blanc, in a beautiful mountain hollow, 1,970 feet above the sea. The Becca di Nona overhangs the town. French patois is spoken. Population. 7,757.

Hotel.—Du Mont Blanc.

Napoleons are called "Marengos" in this valley.

This is the capital of an old Duchy, and is still Roman in its plan and the arrangement of its principal streets. The solid stone walls, built by Augustus, B.C. 20, though hid away among houses, can be examined on the south-west of the town. They are about 24 feet high, and fortified by turrets. Trinité Gate, near the tall campanile of the old church of St. Ours, was the old *Porta Prætoria*, a massive structure, 40 feet by 66, pierced by three arches, and flanked by towers. Outside this gate is a modern bridge on the Buthier torrent, which has in time changed its course and left a marble Roman bridge to the east, high and dry. Here stands, half buried in the soil, the triumphal Arch erected by T. Varro as a memorial of the subjugation of the Salassi, nine or ten years before Augustus built his Roman town here. It is a single arch, plainly but solidly built, in tolerable condition.

The Porte de Savoie was the Porta Decumana; Porta Quintana, with its old feudal tower, is now Porte de Bramfam, so called from Princess of Braganza, said to have been starved to death by her husband, or from having served as a storehouse in the famine of 1337.

At the Convent of St. Joseph are remains of an amphitheatre, which was 200 feet long; also of a theatre and a basilica and forum. Stone pavements of the Roman roads have been discovered, and remains of drains three to twelve feet beneath the surface.

The Hotel de Ville, in Place Charles Albert, at the centre of the town, is said to be the site of a basilica. Facing it is the old Cross, erected 1541, to commemorate the flight of Calvin, who had taken refuge here, and the orthodoxy of its inhabitants in opposing his dogmas. Close to it is the Cathedral, a handsome Gothic church, first founded in the sixth century, but since modernised. It contains monuments of Humbert, or Thomas I. of Savoy, and of bishops De Quart and Des Près; the bones of St. Grat, the patron saint, at the altar; a silver bust of Anselm, a native of Aosta, who became Archbishop of Canterbury (1093) under William Rufus; an old marble font; a choir paved with Roman mosaic, and a good cloister.

The bishop's palace has some fresco portraits of prelates and Savoy princes. The mid-day bells ring at 11 a.m., and are called nona (nine). There is a college here, from which a road leads out, past the hospitals, to the Tour du Lépreux, or Leper Tower, the scene of a story by Le Maistre, who lived at Aosta for five years. It was formerly a Roman work on the old city wall. The Hermitage of St. Grat stands on a mountain outside the town, in the direction of Becca di Nona. Fruit and wine are the chief products of this lovely spot, along with goître, cases of which are so disgustingly frequent as to be thought little of by the residents; as Juvenal remarks—"Quis tumidum *guttur* miratur in Alpibus?"

Due south of Aosta is the Becca di Nona, 10,384 feet high, about five hours distant, the peak of which commands a splendid prospect; Mont Emilius, near it, is 11,677 feet. A path over the mountains from Aosta to Cogne, Locana, Ponte, and Turin, takes about twenty-six hours; and passes—Grand Paradis, 13,300 feet above the sea, the highest of the Graian Alps, and Grivola, in Val de Cogne, 13,208 feet. Paradis was first ascended in 1860.—See *Ball's Guide to the Western Alps.*

Above Aosta the valley continues to be cultivated like a garden all the way, tier above tier, on both sides. The vines hang in trellices up the slopes, in the way so often dreamt of, but so rarely seen abroad, mixed with groves of walnuts and chesnuts, and old castles perched on the cliffs. The road is good and easy.

LA SARRE has an old mediæval castle.

AIMAVILLE (population, 1687), so called after Caius Aimus, a Roman general of the time of Augustus, has another castle, which belonged to the Challants, and has been modernised with four turrets and a gallery. Some iron forges and the Torette vineyards are near this village.

ST. PIERRE.—Here is a fine castle, rebuilt 1630, above the church.

CHÂTEL ARGENT.—Near this is a steep mule path, like steps, on the face of the cliffs, for bringing iron ore from Cogne.

VILLENEUVE (population, 847), a pretty place, near some usines, or iron forges. The ore is brought by women and men, as well as mules, from the works at Cogne, 8,350 feet high. Here the valleys of the Rhèmes and Savaranche unite. The houses have their windows barred with iron gratings.

IVROGUE is noted for good wine.

AVISE CASTLE, opposite Ruma, near Val Grisanche. Between this and

FORT ROC, Mont Blanc comes into view, at the head of the valley, like a brilliant alabaster wall. The road here winds round the precipitous face of a cliff, over the abyss of the Dora.

LA SALLE was a town of the Salassi, and has some remains, and an old castle.

MORGEX (population, 1,116), among vineyards, pine forests, and waterfalls, is near the valley to Col de la Serena, leading up to the Great St. Bernard.

PRÉ ST. DIDIER (population, 859), 25 miles from Aosta, near the junction of the Thuile and the Dora; where the road parts off to

COURMAYEUR (*Hotels:* Royal, L'Angelo, L'Union; population, 1,313), and to the passes of Allée Blanche and Val Ferren, under Mont Blanc. Courmayeur consists of ten small hamlets in a fine hollow of the mountains, so sheltered that corn is grown to the very edge of the ice. Mont Blanc here rises up like a vast wall, 12,000 feet high.

1. AOSTA, over the Little St. Bernard, to Bourg St. Maurice, 46 miles, in fifteen hours, walking. This was the pass taken by Hannibal, according to Polybius, who travelled over it sixty years later, expressly for the purpose of tracing it. It was the way most familiar to the tribes in alliance with Hannibal.—*King's Italian Valleys of the Alps.*

Several châteaux are passed in ascending this beautiful valley, the richness of which contrasts with the "poverty, filth, and cretinism" of its resident population. La Thuile is at the mouth of the glen up to the Ruitor Glacier (11,480 feet). Hence to the Hospice, in eight hours, the pass being 7,123 feet high. It is the boundary of Savoy, and has a column of Jupiter, and a Druid circle. The descent through St. Germain to Bourg St. Maurice is made in 6½ hours, with the fine peak of Mont Pourri in front.

2. AOSTA, over the Great St. Bernard, to Martigny, 47 miles, in sixteen hours.

At Gignod, the Val Pellina branches off on the right, towards the Matterhorn and Zermatt, which is twenty hours walking from Aosta, through magnificent scenery. The Col at the top is 11,687 feet high.

ST. REMY (population, 859), a poor place, where the Italian custom house is passed. Hence it is a rather steep road to the Hospice of Great St. Bernard, where seventy or eighty travellers may be lodged. From 16,000 to 20,000 cross this pass, which is 8,131 feet high, and has its mean annual temperature at about freezing point. The highest heat on record is 69°. At Chenalettaz, or Mont Mort, on either side of pass, there is a very fine view of the Mont Blanc range. From this down to Martigny station, in the Vallais, is 10½ hours.

3. From *Caluso* (see page 13), on the Ivrea line, a branch rail to *Castellamonte* passes in the direction of a naviglio or canal of the 18th century, to

Aglie Station (population 3,566), near a lofty castle and park of the Duchess of Genoa.

S. Giorgio Station (population, 3,496).

Castellamonte Station, at the terminus. The town (population, 5,621), is the head place of the Canavese district (or district of Ivrea), the men of which are mostly carpenters, who emigrate yearly for employment. It stands on a hill, 500 feet above the plain, commanding a fine view of Turin, Monte Viso, the Maritime Alps, and the Alps to the north. Much silk is made; it is also noted for its pignatte, or pots. For several years in succession the valleys in this neighbourhood was desolated by vine disease. Castellamonte was the head quarters of Mr. A. Gallenga, when writing his entertaining *Country Life in Piedmont*, in which he describes how the countrymen of his forefathers lived; their simplicity, hospitality, sturdiness, love of huddling in towns, indifference to diet, industry, and other mixed qualities.

RIVAROLO three miles distant, has remains of a fine Roman bridge. At Pont, in Val d'Orco (where the river is called L'Acqua d'Oro, on account of its water power), seven miles off, is a cotton factory, employing 1,200 hands. The path to Courgne, and up to this rocky Val, passes Locano and Ceserolo, to the house of our Lady of the Snow, near the top of Mont Iseran (13,271 feet high), on the border of Savoy, near the head of the Isère. Here Vittore Emanuele comes occasionally to hunt the stambecco, a gigantic chamois or wild goat.

The winter is bitterly cold under the Alps, but beautiful in its kind. "The effects of light and shade," says Gallenga, "on the high polished, mirror-like surface of the vast surrounding Alpine chain, would drive poets or artists attempting to paint them to distraction. Such golden risings and rosy settings the sun never displays at any other season of the year, even in Italy; its light grows keener as its face waves colder; distinctness of outline and depth of ground impart new grandeur to the sublime picture of the boundless hill-range and interminable plain. Then the revelry of the moon, stars, and planets in the night! every farthing candle of the sixth magnitude peeping forth a luminary!"

ROUTE 7.

TURIN TO BIELLA, VARALLO, LAKE OF ORTA, AND THE UPPER NOVARESE.

By rail to Santhia, as in Route 5, and thence to Biella, as follows:—

	Miles.		Miles.
Saluzzolo.....	6	Candelo	15
Vergnasco	10½	Biella	18½
Sandigliano	12½		

The line passes through a highly fertile country, intersected by numerous canals, for irrigating its corn, rice, hemp, and other fields; the system of which was much praised by the late Colonel Baird Smith, the Indian engineer.

Biella Station, at its terminus; a bishop's see, at the mouth of Val Andorno. Population, 9,800. It contains the Cathedral of S. Sebastiano, a Tribunale for the province, and the Cisterna Palace. The road from this to Ivrea is lined with walnuts, and mulberry trees are numerous; silk and woollen are manufactured. The men here are masons and builders, just as those of Ivrea are carpenters; all travel from home yearly for work, and many acquire wealth. Coaches run hence to Varallo.

At Biella is the house of a Piedmontese hero, Pietro Micca, still preserved with great care, which Garibaldi visited in 1859, when it was occupied by his descendant of the same name, the Sindaco of the place, and a hatter by trade. On the 6th May, Garibaldi after organising his staff with his small army of Cacciatori della Alpi, left Biella to join Cialdini at Casale, where he took part in the action of the 8th. He received an autograph rescript from Victor Emmanuel, as Dictator, to enlist volunteers and impose contributions of war for his daring operations against the Austrians in Upper Lombardy. He was left to follow out his own plans, the King remarking, "Go where you like. Do what you like. There is only one regret, that I am not able to follow you."

About 4 miles north-west is the Graglia, a sanctuary, on a hill, overlooking the plains of Piedmont, where good lodgings may be had, except when pilgrims are here.

About 6 miles north-north-west is Oropia, another sanctuary, dedicated to the Madonna, on the top of Monte Macrone. The church has a new image cut from a cedar of Lebanon, and some curious paintings by Ferrari and Lumi. Hence there is a path over Col de la Balma, to Fontainmoire, in the Val Gressonay, which leads up to Monte Rosa.

From Biella to Varallo there is a carriage road skirting the hills, by way of Cossato and Roguagnono, in six hours, but for the pedestrian another route is by Andorno, Mosso Santa Maria, to Borgo Sesia, on Val Sesia, 7 miles below Varallo; or a more interesting route is up Val Andorno to Pie di Pavallo (from which a path over Col de Torion to Issime in Val Gressonay), Campiglia, and Cima de Bo, by the side of which is a path into the head of Val Sesia, down to Piode and Scopa, or Scopalla. Scopa is eleven hours from Gressonay, up the valley, under Monte Rosa, and eleven hours from Ponte Grande, in Val Anzasca, not far from the Simplon Road.

From Scopa it is two and a half hours down the Sesia to Varallo, at the junction of Val Mastalone, in the neighbourhood of fine scenery.

VARALLO.

Hotel.—La Posta.

The capital of Val Sesia, and the centre of much picturesque and inviting scenery in this and neighbouring valleys. It contains many old houses. Population, 3,500. The people of Val Sesia are house painters. At the Church of S. Gaudenzio is a fine altarpiece of the Marriage of St. Catherine, etc., by Gaudenzio Ferrari, an artist of celebrity here. At the Santa Maria delle Grazie, annexed to the Minorites Convent, are his frescoes (1507) of the Circumcision, and Christ and the Doctors; and his greatest work (1513), called the Twenty-one Mysteries, or History of the Saviour, painted on the choir screen, 34 feet by 26. Ferrari's house is in Piazza Ferrari. There is a school of design at the Barolo Palace, where wood carvings are sold. Another palace is that of the Adda family. An old bridge crosses the Val Mastalone, near the church of S. Pietro Martire, at the mouth of the Val; it has a fresco by Ferrari.

On the Sacro Monte, a hill 270 feet high, among forests of chesnuts, is a celebrated sanctuary, founded 1486-90, by B. Caimo, a pilgrim from the Holy Land. It is composed of a church at the summit called Nova Gerusalemme, copied from the Holy Sepulchre, and forty-six small chapels and oratories on the ascent, built by P. Tibaldi, and adorned with frescoes and terra cottas, by Ferrari and other artists, with subjects or mysteries from the New Testament. The most remarkable are the Pietà, Adoration of the Magi, Transfiguration, and Crucifixion; the last containing 150 terra cotta figures of life size. One of the chapels is dedicated to St. Francis. A Santa Scala, or stairs, which the devout pilgrim mounts on his poor knees, leads to the three crosses on the top, which commands a fine prospect.—*King's Valleys of the Alps.*

At La Rocca, 1½ miles from this, on the Sesia, are the works for the rich *nickel mines* of La Balma, situated on Pic de Castello, four and a half hours distant, and 5,200 feet high. Varallo produces good truffles, wine, and potatoes, besides chesnuts, etc.

From Varallo, up the beautiful Val Mastalone, it is an easy way of about 20 miles to Ponte Grande.

From Varallo to Pella, on Lake Orta, it is 4 hours' walking, through magnificent scenery, crossing the Col di Colma (5,000 feet), about half way. From the top is a view embracing all the Monte Rosa range. A boat crosses the lake from Pella to Orta, on the eastern side, in half an hour. *Lake Orta* is the most attractive of the smaller Alpine lakes, combining richness with boldness of form. It is about 9 miles long, up to Omegna, at its head, at the mouth of Val Strona. A boat to it costs two francs. There is also a good road.

The little town of Orta (Albergo S. Giulio) is close to the sanctuary of Monte Sacro, with its 19 chapels, dedicated to S. Francis d'Assissi. Population, 1,001.

Facing the town is the picturesque Island of S. Giulio and its church. Orta is 12 miles from Arona; or it may be reached by rail and omnibus *viâ* Novara (see Route 5). A few miles from Omagna is Monte Motterone, close to the Simplon Road, overlooking Lago Maggiore, and embracing one of the finest panoramas in the Alps.—*Bull's Guide to the Western Alps.*

ROUTE 8.

TURIN TO NOVARA, ARONA AND LAKE MAGGIORE.

The stations from Novara (see Route 5) are—

Bellinzago...	8 Miles.	Borgo Ticino	16¾ Miles.
Oleggio	10 ,,	Arona	22½ ,,
Var Pombia	14¾ ,,		

Oleggio Station (population, 7,936). Here are manufactories of silk.

Borgo Ticino Station (population, 2,157), near the river Ticino, which runs out of Lake Maggiore.

Arona Station, at the terminus of the rail, near the bottom of the lake. Population, 3,153.

Hotel d'Italia.

This is a small town on the Simplon Road, containing Santa Maria's church, in which are paintings by G. Ferrari, and an old deserted seat of the Borromeo family, remarkable as the birthplace of St. Carlo Borromeo (1538). Near this is his great metal statue; it stands on a hill, commanding a superb view of the lake, and is 66 feet high, besides a pedestal of 40 feet. By means of ladders and some scrambling you may ascend his hollow body, and sit in the inside of his ear or his nose. It was put up in 1697 by the Borromeo family.

When Garibaldi arrived here in 1859, he found the alarm bells had been rung in all the districts around, in spite of the Austrian flying columns, which occupied them in turn. Letting the people of Arona believe he was going to remain there, he left secretly by night with his volunteers, and marched on Casteletto Ticino. In spite of the Austrian steamers cruising on the lake, he safely landed his Cacciatori on the Austrian side of the Ticino, near Sesto Calende, and on the evening of the 23rd, made his entry into Varese, in the midst of a violent storm. The whole population turned out to welcome their liberators. After being hastily fortified, it was attacked by Gen. Urban's division, 5,000 strong, but they were beaten off here and at Maluate by the victorious Garibaldians in great disorder, with the loss of 100 men on Garibaldi's side. Among these was a member of the Cairoli family, from Pavia, the head of which, a high-minded widow, gave her four sons to Garibaldi. One was killed in this action, another died in the Southern Campaign, and the remaining two were mutilated by wounds received at Palermo.

The head of the lake is at

Magadino.—(Population, 770.) *Hotel* Bellevue. Voitures can be had here at moderate charges, for the passage of St. Gothard or the Bernardino.

This town is becoming of considerable importance from its central situation at the mouth of the Ticino. It is one of the most picturesque spots on the route from Bellinzona to Milan. As yet there is no good hotel accommodation, and travellers are recommended to proceed to Lugano, Locarno, or Pallenza, in preference to stopping here.

The steamer plies three times a day between Magadino and Arona, landing passengers at the chief towns on both shores of the lake, and at the Borromean Islands.

From Arona, by diligence (two hours), to

Baveno.—(*Hotels:* Hotel Zanoli, Beau Rivage et Pension Baveno. The nearest to the Borromean Isles; well situated; large garden, with croquet ground. Grand Hotel de Bellevue, delightfully situated, with the landing-place in front of the house. English Divine service in the hotel.)—A charming village, under Monterone, or Montorfano, which is 4,400 feet high, and commands a noble view of the lakes and the snowy Alps. There are inexhaustible quarries of excellent granite, which is easily worked and polished. Fine red trout are caught. Boats to the Islands, five francs for two hours. A steamer touches here in the morning, on its way to Sesto Calende, at the bottom of the lake.

The nearest of the Borromean Islands is the small

Isola Superiore, or Dei Pescatori (Fisherman's Island), and its picturesque church, with a population of 250. Further out is the Isola Madre (Mother, *i.e.*, the Virgin's Island), which is a mass of foliage, native and exotic, laid out in alleys and terraces, through which beautiful views of the lakes and surrounding hills are caught. There is a profusion of oranges, lemons, tropical plants, besides aviaries of birds, but the only building is an unfinished palace of the Borromeo family, which the gardener (who shows the island) lives in. To the west, in shore, is the pretty Isola di S. Giovanni, or the Isolino (little island) with gardens.

Isola Bella (to the south), the Beautiful Island, is more a work of art, and perhaps less charming than the other. It rises up in a pyramid of ten terraces or hanging gardens, first laid out by Count Vitaliano Borromeo, about 180 years ago; planted with cedar, laurel, corx, beech, cypress, sugar canes, coffee trees, etc., and so many lemons and oranges, "that 30,000 have been sent in one year to England alone." The whole is set off with statuary; and there is a curious shellwork grotto, close to the water, with a mosaic floor, made of the slaty rock which forms the basis of the island. At the summit is the large sumptuous palace of the family, approached by a staircase, and built by Count Frederico Borromeo, within a century. Among the pictures inside are those of four battles in which he fought, besides a portrait of him with his jester. There are also frescoes and pictures by Giorgione, Bassano, Procaccini, Schidoni, Vandyke, Tempesta (an artist who killed his wife and fled hither for protection), with monuments in the chapel, and a theatre. The old Count had a "great passion for the drama, and always went about with a company of players in his train." There is an *Inn* on the island.

Laveno—(*Hotels:* Stella and Albergo del Moro)—seven miles across from Baveno, and other beautiful places are on the opposite side of the lake. The best view of its engaging scenery is from a boat in the middle. From Laveno a direct road runs to Como and Milan.

From Baveno ascend the Simplon Road to

Gravellona, 5 miles from the beautiful Lake of Orta (see Route 7).

Vogogna.—*Inn:* Bella Corona.—The Tosa becomes navigable for barges. There is an old castle above it. Here the beautiful Val Anzasca begins, leading up Monte Rosa, and into Santhia, by the Monte Moro. The scenery, at the head, is as grand as anything on the Swiss side of the Alps, but

softened down by an Italian sky. In common with other valleys here, the people are of German origin. It is about two days' journey to Visp; Macugnaga being half-way. Ascend the Val d'Ossola to

Domo d'Ossola (population, 2,478). *Inns.*—Albergo de Spagna; Angelo (Angel); Post. A lively little town, near the Tosa, in the Eschen or Ossola Valley, quite Italian in its character, with some of the houses supported by arcades; most of the *sweeps* in Paris come from this town and neighbourhood. "The vines in the neighbourhood trail round low pillars of granite, put on the tops of walls, a disposition which sets the picturesque at defiance." This part of Piedmont belonged to the Duchy of Milan, but is now incorporated with the Kingdom of Italy. It is an excellent starting point for excursions in the valleys around. For example:—one may be taken through the terrace-shaped and fertile Val Formazza or Pommat, past the fine Tosa Fall, above Andermatt, on the Frutt, thence over the glaciers of the Gries (7,780 feet high), and through Eginenen-Thal to Ober-Gestelen (on the Rhône), in the Valais, a distance of 13½ stunden; or from Upper Tosa you may go by Val Bedretto to Airolo, on the St. Gothard Road, 15 stunden. Another trip from Domo d'Ossola is by the road to the east, through Val Vigezza, or Centovalli, past Masera, Bajiesco, Trontans, Riva (near a Fall), Malesco, Olgia (the highest part, 3,020 feet), under Monte Cridone (7,050 feet), Borgnone, Verdasio, Intragna (at the mouth of Val Onsersone), across Ponte Brolla, on the Maggia to Locarno (10 hours), at the head of the Langen-See, or Lago Maggiore.

Hence it is 7½ hours to the Simplon Pass.

ROUTE 9.

Nice to Genoa.

By rail along the Riviera di Ponente, near the Corniche Road.

About 1½ to Mentone, and 6 hours thence to Genoa. It may be done in 15 hours by steamer, but as it goes by night, all the beauty of the scenery is missed. This is one of the routes which should be walked over to enjoy it in perfection.

N.B.—The distances to Mentone are reckoned from Nice; after that, from Ventimiglia.

The principal stations are as follow:—

	Chil.		Chil.
Monaco	15	Albenga	68
S. Remo	16	Finalmarina	85
Mentone	29	Savona	108
Ventimiglia	—	Voltri	137
Oneglia	41	Rail to Genoa	152
Alassio	61		

For **Nice**, *see* BRADSHAW'S *Hand-Book of France.*

The road to Genoa, by the Rivièra di Ponente (*i.e.*, western edge), as this side of the Gulf of Genoa is called, is in the direction of the Via Flaminia, and up and down hill all the way, past a succession of picturesque towns and villages, and never far from the Mediterranean, with its beautiful winding bays and headlands on one side, and the Maritime Alps and Apennines on the other. Mulberry, orange, lemon, olive trees, &c., abundant.

Leaving **Villafranca Station** on the right, the road ascends to a point 2,100 feet above the sea, and then passes

Esa Station, where there was a temple to Isis, to

Turbia, called *Trophæa Augusti* by the Romans, from a trophy, or tower, which marked the boundary of Italia and Gaul on this side, now a ruin, with some Gothic additions about it. To the right is the little principality of **Monaco Station** (population, 1,200)), belonging to the Grimaldi family, with its ruined castle, on a peninsula, in a beautiful bay, the site of a temple to *Hercule Monœcus.* The prince keeps a public gaming table. On Good Friday the scenes of the Passion are acted in the Cathedral, in the style of the old miracle plays. Down to the revolution of 1848 this principality included

Cabbe-Roquebrune Station, on a bold, dark rock; and also

MENTONE Station,

A quiet winter residence for invalids, in a fine bay, now annexed to France.

Hotels.—Hotel de la Mediterranee Avenue Victor Emmanuel. Hotel et Pension Anglaise, a comfortable family hotel in a good situation. Hotel du Pavillon, in one of the healthiest parts of Mentone, at ten minutes' walk from the town. Hotel Victoria; Hotel Turin; Grand Hotel d'Angleterre; Hotel d'Italie; Beau Sejour.

Diligences to and from Nice, three times a day; fares, 2 and 3 francs.

Doctors.—Dr. Henry Bennet, of Grosvenor Street, resides at Mentone for his own health, from the end of October to May, and practices as a London physician.—See his work on "Mentone, the Riviera, Corsica, and Biarritz, as winter climates." Second edition. Dr. Martin, of Portsmouth, also a resident in the winter.

English Churches, in the Western Bay and Eastern Bay.

It consists of long, narrow, steep streets, leading to the Cathedral of St. Giorgio, which is hung with silk damask. It is a curious old town, some of the houses being nine stories high, and has three spire churches. Mountains shelter it all round. At the back is the valley up the river Coreille, to Castiglione and La Montée.

Proceed over the new French frontier, and along a beautiful road to

Ventimiglia Station (*Hotel*—Croce di Malta), an ancient town (population, 6,283), the Roman *Album Intermelium*, on a slope with a castle above it, at the mouth of the river Roya, which comes down from the Col di Tenda, and is crossed by a long narrow bridge. It has a Gothic cathedral. Two Roman milestones from the Aurelian way have been found.

BORDIGHERA (*Hotel*—D'Inghilterra), a fortified post (population, 1,481), on a hill side. In this neighbourhood the date palms, used in the ceremonies of Holy Week, at Rome, are grown, the exclusive privilege of supplying them having been granted by Sextus V.

SAN REMO (*Hotels*: Hotel de Londres, west of the town; Hotel Victoria, east of the town; Hotel d'Angleterre, east of the town; Hotel Royal, in the town), on the steep side of a hill, under Caio Nero, consists of houses huddled together, and rising one over the other; crowned at top by the Hermitage of St. Romulus, and a handsome Gothic church, which has the privilege of indulgence. Population, 9,431. A new hotel and boarding house has been established, and it is coming into notice as a winter residence. Near this is a convent for fifty ladies, who pay 12,000fr. each. The road ascends Cape Verde to the chapel of Madonna della Guardia; then down to the river Taggia, past ARNO, and SANTA STEFANO, a fishing village, and SAN LORENZO, noted for its olives and sweet wine, to

PORTO MAURIZIO (population, 6,068), a picturesque old place, on a neck of land, with a new cathedral, overlooking the harbour, from which olive oil, lithographic stones, etc., are exported. Over a suspension bridge, on the Impero, to

ONEGLIA (*Hotels*: Victoria; de Londra. Population, 6,439), where Andrea Doria, the famous Genoese admiral was born. It was burnt by the French in 1792. Its figs are celebrated. Pass another cape to

DIANO MARENA (population, 2,191), and a castle, on a bay, in the Diano valley. Up Capo delle Mele, and descend to another bay, terminated by Capo delle Croce. Pass the towns of LINGUEGLIETTA and

ALASSIO (*Inn*: La Belle Italia, an old palace), with a little harbour. Its figs are the best on this coast. Population, 4,644. Further on is

ALBENGA, or Albeiza (population, 4,189) a beautiful spot (when the floods cease to come down) on the river Centa, with Monte Viso, at the head of the Po, in view, seen over the nearer Maritime Alps. Its apples and oranges are excellent, and hemp is grown. It was the Roman *Albium Ingaunum*, and is so ancient as to have made an alliance with Carthage. Besides the Lungo Ponte, and some other Roman antiquities, it contains a Gothic cathedral and two old feudal castles called Torre del Guelfi, and Torre del Marchese Malatesta. In front of it is Gallinara Island, once noted for a breed of fowls.

The road passes CERIALE, half of whose population, two centuries ago, were carried into slavery by the Turks; BORGHETTO, near the cape of S. Lucia; LOANO (population, 3,463) where the Austrians were defeated 1795; and PIETRA; to FINALE MARINA, FINALE BORGO, and FINALE SIA, three fortified places (with a church in each) which belonged to Spain, near the ruins of Castel Gavone, and the Roman *Finarium.* They produce the delicious apple called *Male di Finale*, or *Male Carle*, because it was a favorite of Charles III. of Spain. Then through a marble tunnel or gallery to VARIGOTTI, and

NOLI and its castle, on a bay of the same name, the site of *Paulum.* Population, 1,753, chiefly fishermen. Monte Calo is visible to the left. Next, on to SPOTERNO, with Bergeggi Island and its church ruins in front of it. Genoa comes into view. Pass VADO, ancient *Vada Sabata*, and Cape di Vido, to the Roman *Savo*, now

SAVONA,

A large and prosperous town (population, 18,959), a bishop's see, and head of a province, with a Cathedral of the 17th century, several palaces, a theatre, built 1853, and dedicated to Chiabrera, the poet, a native, who is buried in S. Giacomo church; and the Dominican church, containing a Durer's Adoration of the Magi, and A. Semini's Nativity.

Up in the hills is the church of Madonna della Misericordia, with a Presentation by Domenichino. Besides oil, Savona produces good pottery, and porcelain, with excellent fruit, peaches, apricots, oranges, flower roots, white wine, etc. Its harbour was destroyed by the Genoese. Close to it is a statute of the Virgin, with a rhyme which is usually quoted as an example of either Italian or Latin:—

"In mare irato, in subita procella,
Invoco te, nostra benigna Stella."

A railway is being made inland to Mondovi and Turin, in connection with another along the coast to Genoa. Here a branch of the Via Aurelia went up the Bormida to Acquæ, etc. The next place is Albissola, the seat of the Rovere family, which gave birth to Popes Sixtus IV. and Julius II.

VARAZZI, a bustling port, under the Apennines (population, 8,137).

COGOLETO, or Cuculetto (population, 2,186), claims to be the birthplace of *Columbus*, and his house is shown. Here the coast becomes finer than ever, and the towns are more picturesque in appearance; but when examined they are found to be dirty and ruinous their present condition exhibiting a strong contrast with their former grandeur.

Voltri Station (population, 11,223) has some fine churches, villas, paper mills, and sulphur springs. A railway of 9 miles runs to Genoa, past

Pegli Station (population, 4,144). Here are Villas Grimaldi, Doria, and Pallavicini: the last a showplace for sightseers. Tickets at Genoa, see pages 23 and 25.

Sestri di Ponente Station, the last town (population, 5,988) before Genoa, to which the splendid Corniche Road leads by a line of churches, castles, villages, and country seats. Here are Villas Spinola, Lomellina, etc.

Cornigliano Station (population, 3,499), near the Palazzo Serra, Villa Darazzo, etc., and the junction of the northern railway from the Polceverra Valley.

S. Pier d'Arena Station (population, 13,395), in the suburbs of Genoa, which comes into view after the Lanterna tunnel. The terminus is near Acqua Verde, overlooking the beautiful harbour of Genoa.

GENOA.

GENOA, called *Genova* by the Italians, *Gênes* by the French, *Genua* by the Germans; all from the Latin.

Hotels:—Grand Hotel de la Ville—This hotel has just been bought by Messrs. B. Trombetta and D. Ochetti; also proprietors of the Hotel Feder: both recommended. Grand Hotel de Genes First-class hotel, situated opposite the Carlo Felice's Theatre, kept by Messrs. G. Valletta and M. Ruschetti. Hotel de la Croix de Malte, an excellent first-rate house, deservedly recommended. Hotel d'Italie, kept by Madame Tea, recommended for its position, cleanliness, and moderate charges. Hotel de France, very good, comfortable, well situated, and moderate charges—Isotta Brothers. Hotel National, same proprietors. Hotel de Geneve, same proprietors. Hotel des Quatre Nations, Cevasco Brothers, proprietors; excellent house and civil people. Hotel Feder, Rebecchino, Victoria, Lega, Italiana Del Gran Colombo.

Restaurants:—Del Centro Clombo, Gran Cairo.

Cafe: Italia Costanza.

Beef and veal are both excellent; fish abundant; including the *triglia* (mullet); *acciqua* (anchovy); *vitella di apparizione* and *de paision*; tunny, and the

little white *bianchetti*, with a delicate rose tint. Pies, some of the best in Italy; good macaroni; mushrooms from the Apennines, called *boleti* when red, *neri* when black, and imported in the dry state; sold in Piazza de Funghi. Snails are sold in the market. Good preserves and fruits, and delicious green figs and oranges, citrons, apples, pears, French and Montferrat wines are the best; of the common native white wines that of Polcevera is the most agreeable. One of the liqueurs is *aqua d'amarina* (from the cherry); *zucchero rosata* (rose water) is a conserve, which mixed with water, makes a refreshing drink. Tobacco is a government monopoly, but real Havannah cigars may be bought at the Custom House.

English Consul.—M. Y. Brown, Esq.

Bankers.—Messrs. Granel, Brown, and Co.

Physician.—Dr. A. Millingen, 664, Strada Carlo Alberto; S. Tomaso, 3, Piano.

Filigree Works.—In silver and double gilt. We recommend the manufactory and depôt of Mr. Emilio Forte, 155, *viâ* Orefici, prize medal awarded, London Exhibition, 1862.

Post-Office is situate in the Piazza del Fontane. Letters arrive daily, and are distributed at 9 a.m. Boxes close for English letters, &c., at 2 p.m.

English Church.—Divine Service is regularly performed on Sundays.

Conveyances. — Omnibuses attend the railway station in the town. Street omnibuses for each course, 30 cents. Street calashes, called cittadine, 80 cents. the course, or 1 franc 50 cents. per hour.

Vetturini ply in the Piazzi della in Pazo.

Tariff for boatmen, 1 franc each person, including an ordinary quantity of baggage, either for embarkation or disembarkation. Pleasure boats, 1½ franc the first hour.

Steamer to various parts, as Marseilles, Leghorn, Civita Vecchia, Naples, Palermo, Malta. *(See* BRADSHAW'S *Continental Guide).* On the 24th April, 1854, the *Ercolano* left for Marseilles, with Sir R. Peel and others on board, and was run down by a steamer. Sir R. Peel clung to a floating mast, and was saved at the last moment by the *Sicilia*, which brought him and other survivors back to Genoa. Mr. Halsey, M.P., and his family were lost

Population, 128,000. It is divided into six sestiere or sections.

* CHIEF OBJECTS OF NOTICE.—Strada degli Orefici. Palazzo Ducale, Palazzo Serra, Palazzo Pallavicini. Palazzo Brignole, Cathedral, Churches of St. Annunciata, St. Stefano, St. Ambrogio, St. Siro, Santa M. Carignano, Villa Pallavicini.

The renowned city, which the Italians call La Superba (*i.e.*, the proud), is a free port at the top of the Gulf of Genoa; head of a Duchy, and of a province; seat of a governor, archbishop, university, &c. It stands in the best part of that beautiful strip of the Mediterranean called the Riviera, in a pure and healthy climate, sheltered by the Ligurian Apennines. The city proper lies east of the harbour, along which is a noble range of fine houses, 2 or 3 miles long. From this it rises in a magnificent amphitheatre, with palaces, gardens, churches, &c., stretching in every direction, over a space of three square miles; only one-sixth of which is totally level. It is defended by a double line of fortifications, the outer one being 7 to 8 miles in circuit, and commanded by detached forts on the highest points beyond; as the Diamente, Due Fratelli, Quezza, Santa Tecla, &c. It is from these points and from the harbour that the city should be seen. The Protestant Cemetery and the Negri Palace are good stand points. Many of the houses are painted in fantastic colours, and adorned with statues, columns, festoons, &c.

The streets are generally narrow, steep, and irregular, mere lanes in fact, up and down hill, with no foot-paths, and encroached upon by projecting upper stories. They are often lined by tall well-built houses, and marble palaces, five, six, and even nine stories high, with light slate roofs, and courts fragrant with orange trees, &c. Some of the best streets are Balbi, Nuova, Nuovissima, Carlo Felice, Carlo Alberto, Santa Giulfa. Sedan chairs for ladies, bullock carts, asses and mules are in general use; and there is a constant succession of priests, nuns, soldiers, monks, veiled women, and porters carrying bales strung from poles over their shoulders.

An inscription in the cathedral affirms that the the town was founded by a grandson of Noah, named Janus. It was called *Genua*, in Livy's time, standing on the Via Aurelia, and, as an ally of the Romans, was destroyed by Hannibal's brother Mago.

After suffering from the Guelf and Ghibeline factions, the first Doge, S. Bocanegra, was elected in 1339. Charles VI., of France, in 1396, Francesco Sforza in 1458, and Louis XII. in 1499, were for a time successively masters of the republic, which again acquired its independence under the famous Andrea Doria, in 1528, and lasted till the French invasion of Italy, when it was annexed to the Ligurian Republic in 1798. In 1800, Massena, sustained a siege of two months against the Austrians and the English fleet, and only yielded after the loss of 15,000 men by famine, &c. In 1814, it was taken by Lord W. Bentinck, and finally united to Sardinia.

Two moles of solid stone protect the harbour, which has plenty of deep water and is lined by a marble terrace throughout. Molo Vecchio, on the east side, is about 1,250 feet long, and Molo Nuovo, on the west side, near the Lazaretto, about 1,000 feet, with an entrance of nearly 1,500 feet between. Outside the new mole stands the tall Lantern or lighthouse, built in 1547, and looking like a slender pagoda; it is ascended by 365 steps.

The *Darsena*, within the port, was begun in the 13th century, and included, till lately, the Marine Arsenal, with its magazines and workshops, small docks for the Sardinian navy—now moved to Spezia,—with the Bagnio for convicts, near the Bisagno torrent. A marble terrace with a carved portico and shops below it, about 440 yards long, and begun 1839, leads hence past four pontes or stone jetties, to the Porto Franco, a collection of eight piles of warehouses, where goods are stored free



of duty, except for bonding. The *facchini* or porters, on account of the narrowness of the streets, are in great request here. They are or were a privileged class, exclusively from Bergamo, and still form a rather close corporation, like the Fellowship porters of London. Near the Porto Franco is the Mandraccio basin.

The *Dogana* or Custom House, hard by, is the old hall of the *Banco di S. Georgio*, which was founded 1345, and plundered by the French in 1800. It was this rich trading body which gave life to the commercial enterprise of ancient Genoa. Round the hall are statues and inscriptions to its most eminent men, and over the gate hung a piece of the great iron chain which was brought from Porto Pisano in 1299, but was returned to Pisa in 1860, out of fraternal regard under the new order of things. Another Lazaretto stands at the east end of the port, beyond La Fuggia dockyard and the river Bisagno.

The *Exchange*, or Loggia di Banchi (or Banchiri), in Santa al Ponte Reale, is a fine hall, by Alessi (of the 16th century), resting on columns. A little above is the

**Strada degli Orefici*, a bustling street, where the goldsmiths' shops are found. Over one of them is P. Piola's picture of the Holy Family, covered with glass, and belonging to the Guild; nearly opposite is a bas-relief of the Nativity. Here, little silver arms, legs, etc., are made for ex-voto offerings. Up this street and through Santa Luccoli, you turn (behind the hospital) to the fine promenade of the *Acquasola*, where the band plays on Sundays. Above is a hill, whence there is a splendid view of the city and the sea, from near the railway station; and another point is near the Piazza di Acquaverde, where the new statue of Columbus stands.

Another walk may be taken on the ramparts and by the acqueduct, which supplies all the town with water, from a distance of 14 or 15 miles. The Ponte Carignano, a bridge across a ravine (about 500 feet deep), rising above the houses, is also worth visiting. It was built 1718-20, and joins the Carignano and Sarzona hills.

The most remarkable buildings are the splendid palaces of the old nobility, and the churches, in some of which a Saracenic variety of the Gothic may be noticed. All the church bells ring at 3 a.m. for an hour, and again in the evening.

S. Lorenzo's Cathedral, or **Duomo*, in Piazza S. Lorenzo, in the Gothic style, was mostly built about 1100, and restored in 1300, and has a triple portal with deep recessed pointed arches; above which are two or three rows of arcades, a small rose window and a tower (with a little dome at top) 200 feet high. Over the south corner, above the middle door, is a bas-relief of the martyrdom of the patron saint (St. Laurence), and other curious carvings of monsters, are visible. The interior is inlaid with black and white marble, and has been improved by Alessi. It includes a bronze Madonna, with paintings, bust of Columbus, etc., in the side chapels; one of which was built in 1596, by Doge Senarega. Another (St. John Baptist), in the Gothic style, by Della Porta, has statues by Sanseverino; but women are allowed to enter it only once a year, because a woman was concerned in the Baptist's death. Some good bronze work, by Zabello, is seen in the choir. In the sacristy, they show the Sacro Catino (basin), a six-sided piece of glass, brought from Cæsarea, in 1101, and reported to be that which held the paschal lamb at the Last Supper. It was given out to be a pure emerald, till the mistake was detected by a scientific judge. It may be seen for five francs. The Archbishop's Palace has frescoes by Cambiaso.

**S. Siro* (St. Cyrus) one of the oldest in Genoa, but modernised by a Grecian front, low dome, etc., was that in which the Doges were chosen in public assembly; and is highly ornamented with marbles, bronzes (by Puget, at the altar), paintings, etc. It is supported by 16 tall white marble pillars. The painted vault by Carloni.

Santa Maria dei Vigne also rests on 16 columns of marble, each being a single block. Paintings o the Annunciation, the Presentation in the Temple, etc.; high altar by Puget; the Virgin Chapel, richly adorned. Marogliano's Christ on the Cross, in wood; and Solaro's bas-relief of the Virgin and Child.

**L'Annunciata* at the corner of that Piazza, was built by Puget, for the Somelline family and has been lately restored. It abounds with marble works, gilding, etc., in the ceiling and every other part. It has a cupola; the front is good and is adorned with the Last Supper, by Procaccino; but the dome is small and unfinished. Fergusson praises its pure design. "This church is a basilica of considerable dimensions, being 82 feet wide, exclusive of the side chapels, and 250 feet long. The nave is separated from the aisles by a range of Corinthian columns of white marble, the fluting being inlaid with marbles of a warmer colour. The walls throughout, from the entrance to the apse, are covered with precious marbles, arranged in patterns of great beauty. The roof of the nave is divided longitudinally into three compartments, which prevents the awkwardness that is usually observed where windows of a semicircular form cut into a semicircular vault. Here it is done as artistically as it could be done in the best Gothic vaults. The one defect that strikes the eye is that the hollow lines of the Corinthian capitals are too weak to support the pier-arches, though this criticism is equally applicable to all the original Roman basilicas of the Constantinian age; but, nevertheless, the whole is in such good taste, so rich and elegant, that it is probably the very best church of its class in Italy."

**St. Ambrogio*, Strada del Sellaj (Sadlers) built by the Pallavicini family, is as rich as the last, but has better pictures; as Rubens' Circumcision, and his St. Ignatius (over the altar, which rests on black marble pillars 26 feet high), and Guido's Assumption.

"In such churches as S. Ambrogio the criticism of the architect must give way to the feelings of the painter, and we must be content to be charmed by the richness of the colouring and astonished at the wonderful elaboration of the details, without inquiring too closely whether or not it is all in the best taste."—*Fergusson.*

Santa Maria di Carignano or Church of the Assumption in that Strada, is one of the finest in the city, and stands conspicuously on a hill close to the Carignano Bridge which crosses a ravine, at the top of 250 steps. Built by Alessi for the Sauli family in the 16th century. It is shaped like a Greek cross, 165 feet each way, with pilasters in front, a dome 46 feet diameter over the centre (whence there is a noble prospect), and four towers at the corners. Within are four statues by Puget and David, under the cupola, the best of which is Puget's Sebastian; rich bronzes by Soldain on the altar; a fine organ; Procaccini's Virgin (with St. Francis and St. Charles); Guercino's St. Francis; paintings by the Piolas and others. The walk from this church along the walls and ramparts of S. Chiara gives a splendid view.

St. Matteo (Matthew), in that street and Place, is a Gothic church of the 13th century, by the Doria family; one of whom, Conrad, humbled Pisa, 1290, and another, Lamba, defeated the Venetians, under Dandolo, at the naval battle of Curzola, 1296. The interior was restored by Montarsoli, who built (in the crypt) the tomb of the great Andrea Doria to whom Paul III. sent a sword, now kept in the sacristy. The picture of St. Anne is by B Castello.

St. Sebastiano has the Martyrdom of that Saint and St. Clement, by the Castellos.

St. Mary of the Schools has nine marble bas-reliefs by Schiaffino and Cacciatore, with Guido's Passion.

Santa Maria di Castello, a very old Gothic church of the 11th century, built by the Castelli family, having three rows of granite pillars. Near the altar are two curious pictures on wood—All Saints, and the Annunciation, by L. Brea, a native artist of the 15th century. Another worth notice is Greghetto's Virgin; but the best is the St. Sebastian of Titian, in the sacristy.

St. Carlo contains a good marble statue of the Virgin, by Parodi.

St. Filipp de Neri is well worth notice for its fine Virgin, by Puget.

St. Francesco di Paolo, outside Porta S. Tommaso, commands a fine view over the city and port, and contains several parti-coloured marble pillars, frescoes, and paintings, especially the Adoration of the Shepherds, by Cambriaso, which the French carried off to Paris, but were obliged to give up again.

Santa Maria della Consolazione, one of the largest and handsomest churches here has a dome and a beautiful altar of black marble, veined with gold. One of L. Brea's old fashioned paintings is here.

St. Stefano della Porta, at the top of Santa Giulia, is a small plain old Gothic church, containing a celebrated work of art, the Martydom of St. Stephen, by Raphael and G. Romano. It was the gift of Leo X., and has performed a journey to Paris.

There are upwards of sixty churches and chapels Beyond the walls are those of the Cappuchni and Zoccolante (Franciscans). The Protestant churches are five. The English church is at Casa Rocca, in Via Asarotti. The large Vaudois church is in the same street. Dr. De Sanctis, formerly a priest, is now minister of the Chiesea Evangelica Italiana, or Italian Evangelical church. He publishes an Almanacco, which has a sale of 70,000 to 80,000 copies.

"Genoa (says Canon Wordsworth) is one of the most interesting cities in Italy for old conventual buildings. You pass out of a busy street, by one of those long, narrow, and rather steep thoroughfares, brilliant with gold, jewellery, and silver filigree work, and coral ornaments, and traversed by long trains of mules, tied to one another's tails, and muzzled with corded nosebags; you enter a bye-lane, and come into an old cloistered quadrangle, shaded with orange trees, with an old monastic well in the centre, and you see walls engraved with venerable ancient inscriptions, or adorned with mediæval sculpture. Such are the cloistered retreats of St. Andrea, and of the church of St. Matteo, founded in the 12th century, with its interesting records of the Dorias." On the front is an inscription recording the victory of Lamba Doria over the Venetians at Curzola, 1296; and the cloisters contain the remains of a colossal statue of Giannetto Doria, the victor of Lepanto, 1571, which the Genoese mob overturned in 1797. One-half of the old Dominican convent is turned into a barrack. Not far from the ruined church of St. Agostino, with the date, 1263, on its front, is a remnant of a Roman wall and aqueduct, near the courtyard of an old monastery.

Among the Palaces, or seats of the nobility, are the following; most of which are open to public view between 10 and 3. The twelve or fourteen in Strada Nuova were designed by Alessi (who died 1572), and was one of the first architects who figured at Genoa. Some along the harbour, with their marble stairs and splendid rooms, are turned into hotels, such as the Grimaldi Palace, etc. Those within the city are beginning to be renovated again by their wealthy owners, who had for a time neglected them. The old nobility, who were dissatisfied with the annexation with Piedmont, are beginning to be more reconciled under the new order of things. They are pious and charitable. When the matron of one of the great hospitals left it for fear of the cholera, her place was taken by a Genoese noble and his wife. "The palaces, I apprehend (says Forsyth), gave to this city the appellation of Proud; their black and white fronts were once distinctive of the highest nobility; but most of those noble mansions have disappeared. The modern palaces are all faced with stucco, and some are painted in fresco, a fashion first introduced at Venice by Giorgione."

Many of them are painted red or yellow; some green or blue; which produces a rich and sparkling effect in this climate. One beautiful feature is their court-yards, consisting of ranges of marble arcades; but beautiful as they are, with a little more taste and judgment, they might have been ten times more so. They are "remarkable, first, for their size and the largeness of their parts—qualities, which are immensely exaggerated by the narrowness of the streets and courts in which they are situated. They have also the great advantage of standing free each by itself, but still in close proximity to the next; and they are also, as a rule, free from any attempt to imitate or reproduce classical or any other models. Against those must be placed

the badness of the material, the coarseness and frequently the incongruity of the details, and that sometimes their architecture is either only painted in, or accentuated by paint, with a crudeness very closely approaching to vulgarity."—*Fergusson.*

Palazzo Balbi-Piovera in Strada Balbi. It has a good portico, 11 portraits, by Vandyke; Titian's St. Catherine; Guido's Lucretia; P. Veroncse's Last Supper; Joseph and the Chief Butler, by B. Strozzi (a native).

**Palazzo Brignoles-Sale*, or Rosso, in Strada Nuova, No. 35, one of the finest in the City. Portraits by Vandyke; Da Vinci's John the Baptist; Del Sarto's Madonna; Guercino's Virgin Enthroned and Christ in the Temple; Procaccini's Holy Family; Guido's St. Sebastian.

Palazzo Cambiaso, in Strada Nuovarada. Guercino's Magdalen; David with Goliath's Head, etc.; C. Marratta's Marriage of St. Catherine; Holbein's Calvin; Raphael's Holy Family; Guido's St. Luke and a Magdalen; three portraits by Vandyke; Lucas de Leyden's Descent from the Cross, etc.

**Palazzo Carego*, in the Nuova, built by Alessi, is one of the largest and best in Genoa; having a square front 93 feet broad, and 93 feet high, divided into 3 main stories, or 7, including the small windows and between floors. Frescoes, by Castello; P. Veronese's Adoration of the Magi; Titian's Herodias with the Baptist's head.

Palazzo Doria, occupying a noble site on the north side of the port, near the Darsana and railway, now neglected. It was rebuilt by Montosorli, for Andrea Doria, the great Admiral of 1528 in his old days, "honesto otio quieseret" (that he might enjoy his well-earned ease), as the inscription states. It contains a portal and vestibule, with arabesques, stucco, and other ornamental groups, by P. del Vaga, who under the patronage of Doria introduced a new style in Genoa. In the gardens overlooking the harbour, are statues of the Admiral (as Neptune), and his dog Randan (given him by Charles V.), besides a Jupiter, etc.

Palazzo Doria-Tursi in Strada Nuova, formerly the Jesuits' College, now the *Municipalita* or Town Hall; 200 feet long, including the low arched wings, and is faced with stucco pilasters. It contains autographs of Columbus and A. Doria, and the famous Polceverra table, a relic in the shape of a copper slab, found at Polceverra in 150 on which is engraved the boundary line between the Genuatae and Vecturii, as settled by the Roman authorities (A.U.C. 633), the rivers, mountains, being distinctly marked. There is also a plan of Genoa as old as 1164.

**Palazzo Ducale* or *della Citta*, a vast and magnificent pile 110 feet high, in Piazza Nuova, once the seat of the Doge, now that of the Governor, and the Uffizio della Polizia (Police office). It was nearly all rebuilt after the fire of 1777, by Colone, of painted marble, no wood being used. In the noble hall or Saladi Gran Consiglio, are plaster casts of the statues of the great men of Genoa, which were destroyed by the republicans in 1797. In another room are four good Flemish paintings and a bust (with his autograph) of Columbus, a native of Genoa, to whom a monument has lately been erected. He is, however, claimed by Cugoleto.

Palazzo Filippo Durazzo or della Scala, in Strada Balbi. No. 227, built by Bianco, and enlarged by Tagliafichi (a native), who made the spiral staircase (scala), from which it gets its common name. It is 200 feet long, and has Titian's Magdalen and Nymphs; Guercino's David and the Tribute Money; Procaccini's Womantaken in Adultery; A. Carracci's St. Peter; Del Sarto's Madonna; Guido's Charity, St. Eustasius, St. John, and Cleopatra; Veronese's Marriage of St. Catherine; Apollo and the Muses (fresco), by Paolo; Vandyke's portraits of a Doge and other Durazzos; Domenichino's Christ and Mary in the Garden, and St. Sebastian; Rubens' Philip IV.; and a large collection of engravings.

Palazzo Durazzo, in Strada Balbi. "Though as plain and devoid of ornament as it is almost possible for any design to be, this one is as effective and as pleasing as any palace in the city."—*Fergusson.*

Palazzo Marcello Durazzo, now Palazzo del Ré (king's palace), in Strada Balbi, was restored 1842 by Charles Albert. It is 300 feet long, 75 feet high, and like the Municipalita in style, the details being large and cold. It has an open corridor and two grand marble staircases by Fontana; a collection of paintings; Spagnolotto's Friar; a portrait by Rembrandt; Vandyke's Crucifixion, and a noble granite bust of the Emperor Vetellius. The gallery di Paolo was painted by Parodi. The Falcone Theatre joins it next door.

Palazzo Grillo Catanoo, or *Gavotto*, in Porta Pertello, No. 31. It contains S. Rosa's Christ and the Money Changers; Del Sarto's St. Agnes; Portrait of a Lady, by Rubens; another by Bellini; Bordone's Luther and his Wife.

Palazzo Leriaci Imperiale, or *Parodi*, built by Alessi. Here are arabesques, said to be by Carlone, and paintings by L. d'Olanda, etc.

Palazzo Negroni, in Piazza Fontane Amaroso, No. 54, is worth notice for the frescoes of Parodi.

**Palazzo Pallavicini*, in Strada Carlo Felice, No. 327. Vandyke's portrait of a Lady and Child, and Coriolanus; Franceschini's Sacrifice of Abraham, Virgin and Child, Bathsheba in the Bath, and Birth of Adonis; A. Carracci's Magdalene; L. Carracci's Dream of Joseph; Guercino's Music, and his St. Jerome; Strozzi's St. Francis and Madonna at Prayer—(Strozzi is called the "Prete Genovese," or Genoa priest); Raphael's Madonna della Colonna; Albano's Diana and Actæon; Rubens' Angel and St. Peter; A. Dürer's Descent from the Cross. Here tickets for Villa Pallavicini, at Pegli, belonging to the same owner, may be obtained.

Palazzo Peschiera, built by Alessi, with frescoes by Semini, stands in a spot commanding a fine view, and has many fishponds (whence the name) in its beautiful gardens.

Palazzo Saluzzi, called "Paradise," outside Porta Pili, has frescoes by Tavarone, and was the seat of Lord Byron the year before his death. Lady Westmoreland lived in it afterwards.

Palazzo Sauli, or *Saole*, by Alessi, is one of the largest and most pleasing here, but neglected. It consists of a central block, with the wings thrown

forward, in two stories, with arches between. "There is more light and shade, and more variety of design in this palace than in any in Genoa; and if its details were a little more pure, it might challenge comparison, in some respects, with any in Italy."—*Fergusson.*

**Palazzo Serra*, Strada Nuovo, No. 49, built by Alessi, and restored by Tagliaffichi. Its saloon is so richly gilt and decorated with marble, glass, tapestry, etc., that it is called the Palace of the Sun (del sole). The gilding was done by melting down many thousands of sequins. "The Serra Palace boasts the finest saloon in Europe. This celebrated object is oval in plan—the elevation a rich Corinthian; the walls are covered with gold and looking-glass; the floor consists of a polished mastic stained like oriental breccia. Here the ceiling borrows and lends beauty to the splendour below."—*Forsyth.*

Palazzo Ferdinando Spinola, formerly Palazzo Grimaldi, in Strada Nuova, built by Alessi. It has a great hall and staircase, Vandyke's portraits (one on a horse), Titian's Venus, and Bellini's Madonna.

Palazzo Giovanni Battista Spinola, near the Piazza Fontane Amorosa. Here are Vandyke's Madonna; L. Giordano's Destruction of Troy, and the Samaritan; Lesueur's Joseph before Pharaoh; Guido's St. Sebastian, Magdalen, and Flight into Egypt; Domenichino's Family of Tobias; Borgognone's Sacrifice of Abraham; Wael's Landscapes; Parmegiano's Adoration of the Magi.

Palazzo Massimiliano Spinola, or *Palazzo Tagliacacche*, in Strada Santa Catherine, is ornamented with some of L. Cambiaso's early frescoes.

"The real merit of the Genose palaces is that they really are what they seem. If the pilasters are used they are mere decorations. Pillars are never introduced when not wanted, and, above all, is always the principal feature of the design, and always at the top of the wall—attics being almost unknown in Genoa; and windows are only introduced when and where they are wanted. With these elements it is difficult to fail; and Alessi only wanted a little more elegance in designing his details, and a little better material to work with, in order to have attained a great success. The last-mentioned is, in fact, one of the principal defects of the Genoese buildings, though not the fault of the architect; for, though it is usual for tourists to talk of the 'marble' palaces of Genoa, it is a melancholy fact that, except some of the black and white mediæval edifices, there is not a single façade in the city built wholly of that material."—*Fergusson.*

The *Villa Giustiani*, ontside the walls, is a very harmonious pile by Alessi, having an ancient granite Isis in the grounds.

Villa di Giov. Carlo di Negro stands in a fine spot, and contains many works of art, etc.

Villa Scoglietto is another charming seat, with orange gardens, grottoes, etc. The Palazzo dei Padri delle Commune (father of the city) is now used by the Chamber of Commerce.

In Strada Balbi, opposite the King's Palace, is the *Palazzo della Universita*, founded by the Balbi family, with frescoes, bronzes, and statues by Giov di Bologna, and a public library containing a Hebrew Bible in seven folio volumes. There are also a royal college, priests' seminary, communal schools, school of navigation, and a marine hospital.

In *Piazza St. Domenico* is the *Academia di Belle Arti* (fine arts), founded by the Dorias. It has a collection of designs, models, pictnres, and a public library of 40,000 volumes: open daily. In the Piazza Acquaverde, near the marine college, is an armoury, in which are shewn a wooden cannon, bound with copper. taken from the Venetians in the war of Chioggia, 1372-81, and the rostrum or beak of a Roman galley, which made a figure, according to tradition, in the Carthaginian attack on Genoa.

The new *Teatro Carlo Felice*, or Opera House, near the Piazza Sargana, was built in 1828 by C. Baradino, and is large and remarkably handsome, especially the portico, staircases, saloon, etc. Teatro St. Agostino, formerly a convent, is used for comedy. The *Falcone* Theatre is next to the Royal Palace.

One of the most extensive charitable institutions is the *Albergo di Poveri* (poor house), on the north-east side of the city, founded in 1654 by Emmanuel Brignole, for the benefit of the infirm, the aged, orphans, the unfortunate, etc., who are all employed in work. It is a tall pile, 550 feet square, with a front 120 feet high in the middle; behind which are four courts and a chapel, where you see the Ascension by Piola, a Statue of the Virgin by Puget, and M. Angelo's fine Pietà or Dead Christ.

The vast *Ospedale de Pammatone*, one of the finest buildings in Genoa, is near the Acquasola, and was built for B. Bosco, 1420, by A Orsolino; for the use of sick persons lying-in women, and orphans. Outside the walls is the Casa di Recovero dei Pazzi (Home of Recovery for Lunatics), founded 1838, for 300 patients. The Hospital for *Incurables*, in the Strada Giulia, has a portico with marble statues; four rooms for 50 each; and the Lord's Supper by Cambiaso.

A *Sordi-Muti*, or Deaf and Dumb Asylum, was founded 1 01, by Father Assarotti, on Monte di S. Bartolemeo. A *Manicomico*, or Lunatic Asylum, was built 1834-41, on the east hills, near Porta Pilla, in the shape of a star.

The *Conservatorio delle Fieschini*, was founded 1763, by the Fieschi family, as an asylum for orphan girls who learn to weave, embroider, and make artificial flowers, etc. Many similar establishments are under the Sisters of St. Catherine. There is a Protestant hospital for sailors, well deserving of support from English visitors.

The people are simple in their manners, but have a great reputation for cunning; in which, however, they are beaten by some people nearer home, if an old commercial proverb speaks truth, which says that "One Jew equals two Genoese; but one Bristol man equals two Jews." The women are well shaped; the poorer dress in a long mezzano or veil. There is a good display of costume at their Casazzo or religious processions, especially in Holy Week.

The language is a dialect of the Italian mixed with Arab. Spanish, French, and other words It has no *z*; they slur the *l*, *t*, and *r*: saying "*dio*" for *dito*, "*noo*" for *nolo*, and such like; and they drop the final syllable in words like *basttone*, which they sound

bastion. A collection of Genoese poems has been made in G. J. Cavalli's "Chittara."

Adrian V. was born here, as well as Andrea Doria, and Columbus already mentioned. The illustrious navigator, who, according to his epitaph at Valladolid, "gave a new world to Castile and Leon," was the son of a weaver named Colombo. Paganini, another native, bequeathed his fiddle to his native city. Mazzini was born here 1808.

"On the 12th of May, 1859, the year of the Italian war, the French Emperor made his entry into Genoa, the superb queen of the Ligurian sea. At dawn of that day, the Genoese people were busily engaged in erecting triumphal arches, and in adorning the balconies of their white marble palaces, with velvet draperies and fresh flowers. The women were in a delirium of joyful expectation, and one might have said that their only occupation consisted in interweaving the laurel leaf with the spotless camellia of their gardens. When I go back in thought to the evening of that day, and think of the magnificent city of Genoa—unquestionably one of the most beautiful towns of the south, and perhaps superior to all others, excepting Naples and Constantinople—I experience once more the ideal luxury I then enjoyed in the ancient seat of stately Doges and triumphant warriors. The weather, too, was in harmony with the occasion. Shakespeare might have derived the inspiration of that famous line—

'How sweet the moonlight sleeps upon this bank'

from the lustre of the white Italian orb which shone that night upon the gardens of the Doria Palace, and the numberless arched *loggie* of the marble buildings of the Contrada Balbi. The picturesque hills which skirt both sides of the valley of Bisagno, with their elegant villas, were in a blaze of light, from the point of Rebizzo's Casino—the most hospitable of all—to the far-famed Villetta di Negro; and nothing was wanted to complete the beauty of the scene."—*Count Arrivabene's Italy and Victor Emmanuel.*

Some of the manufactures carried on here are gold filigree work, chains, car-rings, brooches, &c., such as the Maltese and Venetians are noted for; silver plate, wood and marble carvings; inlaid cups and boxes, from fig-tree wood; works in copper, ivory, and coral articles; damasks, velvets, guipure lace, silk, ribbons, cotton, hats, flowers, soap, tobacco, paper, macaroni or pasta, &c.; all these, with rice, oil, olives, fruits, oranges, citrons, &c., the produce of both Rivieras, are exported to the value of £2,000,000 a year; the imports, including raw silk from South Italy, &c., cotton from the Levant, linen from North Europe, amount to £3,000,000. A railway, 12 miles long, runs to Voltri, on the Riviera, to the west. An excursion may be made by this line, or by omnibus, to the

**Villa Pallavicini*, at Pegli, about half-way. Tickets are got at the Pallavicini Palace, in Genoa; a fee of 2 *fr.* is given to the gardener. It is a sort of show place in a fantastic style, adorned by its wealthy owner with English, Italian, Turkish, and Chinese gardens; greenhouses, containing tropical plants; a Roman arch, marble temples, obelisks, pagodas; a wonderful grotto, with a stalactite arch; a lake, with dolphin-shaped boats, porcelain seats, and porpoises in the form of squirting jets of water; but one of the best things about it is a glorious prospect of the sea and mountains from the model castle, at the highest point of the gardens.

At *Villa Spinola*, the seat of his friend, Colonel Vecchi, Garibaldi resided, before his expedition to Sicily, in 1860, upon the outbreak of the insurrection against the Bourbons. "I never advised this Sicilian movement," he said, "but since our brethren are fighting, it is my duty to go to the rescue." His motto was, "Italy and Victor Emmanuel!" A regular crusade began; officers and men came in by thousands from all parts of Italy, and embarked under the very noses of the authorities, who could not (and perhaps did not wish to) stop it; such was the magic of Garibaldi's name. Ships cleared out with saltpetre, rifles, and muskets, which were entered as "soda," "chincaglieria" (trinkets), and "ferraroccia" (old iron). He embarked 5th May, in two steamers, with 1,067 tried men, leaving Bertani as his agent, to forward reinforcements. Bixio, a Genoese, accompanied him. After landing at Telamone, near Orbitello, on the Tuscan borders, to organise his little army, he set sail again, and ran into Marsala 11th May. In a few weeks he obtained possession of Sicily; and in 122 days he overran the two Sicilies, and handed over a new kingdom, with nine millions of subjects, to Victor Emmanuel.

ROUTE 10.

Genoa, by the Riviera Di Levante, to Spezia, Lucca, Pisa, Leghorn, and Florence.

By rail to Sestri Levante, 43 chil.; then a short break of about 50 chil. to Spezia; thence by rail again, to Pisa (76 chil.), &c. The steamer runs to Leghorn in 12 hours. (*See* BRADSHAW'S *Continental Guide*). Chief stations are as follow:—

Nervi	Chil. 8	Rapallo	Chil. 27
Recco	18	Chiavari	35
Camogli	19	Sestri Levante	43
Sta. Margherita	24	thence by road to Spezia.	

The Riviera di Lavante (*i.e.*, the east edge) as this side of the Bay of Genoa is called, is of the same delightful character as the west side, or Riviera di Ponente. The road climbs the hill, or sweeps round bays of the sea, continually presenting new pictures, while the Apennines on the left, or in front, are covered with towns, churches, villas, olive woods, and vineyards.

From Genoa, the road crosses the Bisagno, and rises towards S. Martino d' Albano, where Byron lived, and

Nervi Station (population, 4,624), and its country-seats, to

Recco Station, the ancient *Ricino* on the Via Aurelia, a pretty town (population, 4,559), with a campanile church. To the right is the promontory and harbour of *Portus Delphini*, now Porto Fino, rising 2,000 feet high at one point. The Ruta Tunnel through the Ligurian hills, between **Camogli** and **Sta. Margherita** is 3,500 yards long.

RAPALLO (population, 10,018), on a small bay, with a campanile and picturesque tower. It produces tunny fish and coral. Near it is Madonna del Montalegro church. Rise to a point commanding a noble prospect, and down again to

CHIAVARI (population, 10,501), on a plain, with some old arcaded streets, and good churches containing sculptures and paintings. Aloes flourish here, and so do gnats; in autumn ask for a *zanzaliere*, or large curtain, for the bed. Chiavari is noted for its manufacture of light portable chairs.

LAVAGNA (population, 6,000), a town with a red marble palace and fine church, among quarries of slate called *pietra di Lavagna*.

SESTRI LEVANTE (population, 8,484), in a beautiful bay opposite Rapallo; from which the road rises to the Pass of Bracco, one of the highest on the road, 1,350 feet above of the sea. The winding road is cut through rocks of coloured marble and granite, clothed with olives, chesnuts, and myrtles. The Apennines are on the left, bounded by the old Duchy of Parma.

BRACCO has a fine view of Moneglia Bay, Sestri Point, Porto Fino, etc. Hence up to the Pass of Velva, 2,100 feet high, where vegetation ends, down to

MATERANA, among bare hills; and to

BORGHETTO (population, 1,935), where the chesnuts appear again. Here the peculiar flat cloth head-dress of the women and the small straw hat are seen. Pass along the river Vara to the top of *Foce di Spezia*, commanding a wide prospect of the beautiful Bay of Spezia, the Apennines, and Carrara Mountains.

Spezia (*Hotels:* De la Ville de Milan; De la Croix de Malte), is a fine town, capital of a province, bishop's see, and bathing-place (population, 11,005), with a Naval Arsenal and Dockyard in progress, with a Mole or Pier, on which 3,000 men are employed. It is at the head of the beautiful Spezia Bay, five miles by four, safe, deep, and well guarded by forts built by Napoleon. There is a large Lazaretto, for quarantine. It is the ancient *Portus Lunæ* or *Erycis*. Near the mouth, on the east side, is LERICI (population, 4,700), a fishing port, while the west side is the promontory of black and yellow marble, called *Portor*, after Porto Venere, a picturesque village on the site of a Temple of Venus, close to which is Palmaria Island, and its olive groves and vineyards.

It was after embarking at Spezia, 30th July, 1853, to shoot on Capraja Island, sixty miles distant, that Victor Emmanuel was nearly lost in the *Gorernolo* steamer, by striking on a sunken rock not laid down in the chart. Fortunately another vessel was at hand to save the royal party.

From Spezia, by railway (opened 1864) to MASSA and PISA, 47 miles; three trains in two to three hours. The stations are—

Sarzana,	Pietra Santa,
Avenza,	Viareggio,
Massa,	Torre del Lago,
Querceta,	Pisa.

The line crosses the wide stony bed of the river Magra by a viaduct which, with the new bridge for the road, is made especially strong to resist the mountain torrents from the Apennines. Old castles, as Arcola, Trebbiano, etc., are seen on the distant heights. About 15 miles up the Magra, is PONTREMOLI, on the Parma road, near the *Monte Cisa Pass*, over the Apennines, 3,400 feet high.

Sarzana Station, (population, 8,964), a bishop's see, is the birth-place of Pope Nicholas V., the founder of the Vatican Library; and was the original seat of the Bonaparte family, which figured here as a branch of the Counts Cadolonghi, before it settled in Corsica. Sarzana, when it came under the power of Genoa, in 1407 (by exchange for Leghorn), was granted to the banking corporation of S. Giorgio, in that city. Besides a theatre, hospital, etc., it contains a handsome marble *Duomo*, with some fretwork brought from the ruins of *Luna*—an old Etruscan city up the Magra, which has yielded many pavements, marbles, bronzes, inscriptions, etc., and was a bishop's see till 1204, when it was transferred to Sarzana.

> "But hark! the cry is Astur:
> And lo! the ranks divide,
> And the great Lord of *Luna*
> Comes with his stately stride."
> *Macaulay's Lay.*

The district, still called Lunigiana, was divided between Modena, Sardinia, and Tuscany.

Cross the river Parmignola, on the old frontier of Massa, or Modena, to

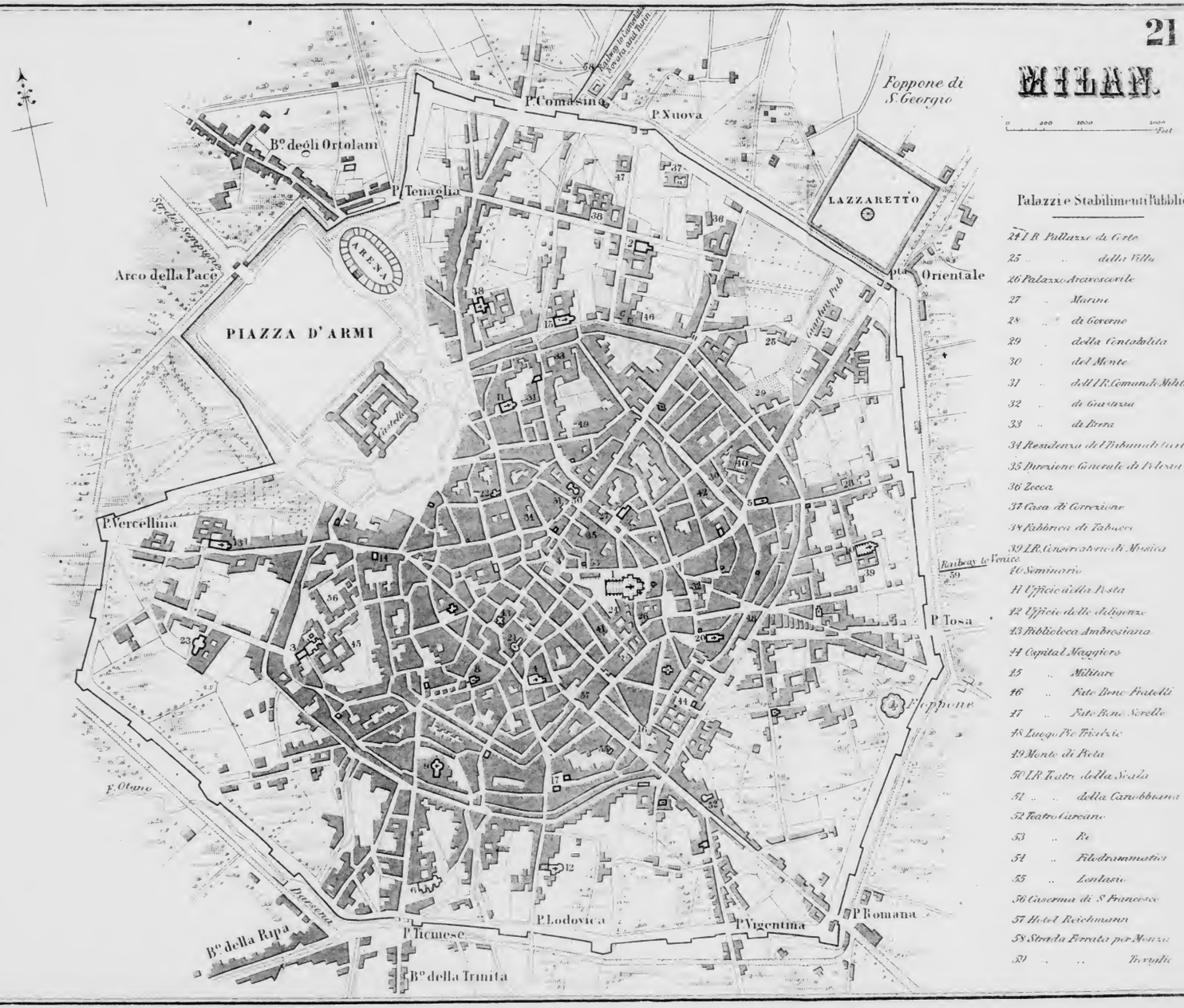
Avenza Station (population, 3,254), which has a fine old castle and a port at the mouth of the Carrone, whence Carrara marble is shipped. Great blocks of this marble, which is the kind most preferred by sculptors, are brought down by immense oxen, noted for their grey and white coloured shining skins and large, soft, patient eyes. Upwards of 1,000 cargoes of marble, of 50 tons each are exported yearly.

[CARRARA, a little village to the left (population, 13,935), under the purple and red hills, abounds with blocks of white marble, strewn about on all sides, and with shops full of ornaments for sale.

In Piazza Alberica is a fountain with a statue of Duchess Beatrice of the Cibo family, who by her marriage in 1741 with the Duke of Modena, carried this little Duchy of 30 square miles of mountain, with that of Massa, into the Este family. It contains a fine cathedral, marble of course, of the 14th and 15th centuries; Madonna del Grazie Church with some good marbles in it; S. Giacomo Hospital; and an Acadamy of Sculpture, founded by the Princess Elisa, Napoleon's sister, and well provided with casts and medals, placed in her palace, which she gave up for the purpose.

The white Carrara marble, so called from the old Latin *quarrariæ* (whence our old English word quarry) is found in inexhaustible quantities in the lower ridges of Monte Sagro, near the Rivers Torano, Bedizzano, etc., which unite near Carrara, in the Carone. In an extent of six miles there are above 70 quarries altogether; those of Cima, Crestola, Palvaccio, Zampone, etc. giving the finest for sculpture. Above 2,200 men are employed in the

MILAN.


P.Comasina
P.Nuova
Foppone di S.Georgio
B.o degli Ortolani
P.Tenaglia
LAZZARETTO
Arco della Pace
ARENA
PIAZZA D'ARMI
P.ta Orientale
P.Vercellina
P.Tosa
Foppone
P.Ludovica
P.Vigentina
P.Romana
P.Ticinese
B.o della Trinita
B.o della Rupa
Darsena
Canal Grande
Ravelin
Ravelin
Railway to Venice
Palazzi e Stabilimenti Pubblici
Chiese Principali
1 La Cattedrale
2 S. Angelo
3 S. Ambrogio
4 S. Alessandro
5 S. Babila
6 S. Eustorgio
7 S. Fedele
8 S. Giorgio
9 S. Lorenzo
10 S. M.a della Passione
11 .. del Carmine
12 .. presso S. Celso
13 .. delle Grazie
14 Monastero Maggiore
15 S. Marco
16 S. Nazzaro
17 S. Paolo
18 S. Simpliciano
19 S. Satiro
20 S. Stefano
21 S. Sebastiano
22 S. Tomaso
23 S. Vittore
24 I.R. Pallazzo di Corte
25 della Villa
26 Palazzo Arcivescovile
27 .. Marini
28 .. di Governo
29 .. della Contabilità
30 .. del Monte
31 .. dell'I.R. Comando Militare
32 .. di Giustizia
33 .. di Piera
34 Residenza del Tribunale Civile
35 Direzione Generale di Polizia
36 Zecca
37 Casa di Correzione
38 Fabbrica di Tabacco
39 I.R. Conservatorio di Musica
40 Seminario
41 Ufficio della Posta
42 Ufficio delle diligenze
43 Biblioteca Ambrosiana
44 Capital Maggiore
45 .. Militare
46 .. Fate Bene Fratelli
47 .. Fate Bene Sorelle
48 Luogo Pio Trivulzio
49 Monte di Pieta
50 I.R. Teatro della Scala
51 della Canobbiana
52 Teatro Carcano
53 .. Re
54 .. Filodrammatico
55 .. Lentasio
56 Caserma di S. Francesco
57 Hotel Reichmann
58 Strada Ferrata per Monza
59 Treviglio

quarries and water mills by which the blocks are sawn. They are then carried in bullock carts to the water side at Avenza. In Roman times this was called Luna marble, that being the nearest place; and many blocks and half worked marbles prepared for removal to Rome are still lying about, under the name of *fantiscritti*, from some figures of Jupiter, Bacchus, and Hercules, carved near them, where some ancient Roman visitors have left their names A variety called *bardiglio*, is streaked with blue and purple. The caves and their spars of the purest water, deserve a visit.]

Massa Station or *Massa Ducale* (population, 15,068), in the Valley of the Frigido, the head of a Duchy, which with Carrara was incorporated with Modena in the last century. It carries on a trade in marble; and contains a fine old castle, with a palace formerly inhabited by the Princess Elisa; the church of S. Pietro, the Mercurio Pillar, and the site only of a cathedral, which the Princess razed to improve the prospect from her seat. Massa has a mild climate and is noted for its melons.

Pass the old castle of Montignoso on a peak of the Apennines.

Pietra Santa Station (population, 11,100); the Roman *Lucus Feroniæ*, with two churches and a campanile, and many marble quarries, particularly that of Saravezza known for its fine grain. The Church of S. Martino has bronzes by Donatello. This town is within the bounds of the extinct Duchy of Lucca; and Lucca is about 15 miles distant by a road through Montramito, but its baths are about 20 miles east across the country. See Route 24.

Viareggio Station, near the sea; a bathing place (population, 17,437). At the Bagni di Nerone are remains of Roman baths.

Torre del Lago Station near the Serchio, which ascends past Lucca, to its baths.

Pisa.—See Route 32.

ROUTE 11.

MILAN TO GALLARATE & LAKE MAGGIORE.

MILAN.

Milano of the Italians, *Mailand* of the Germans. It gave name to the Milainers or *Milliners*, and *Mail* armour, for both of which it was famous.

Hotels—Grand Hotel de Milan, furnished with the greatest elegance; carefully conducted by Mr Camille Gavotto, manager; moderate charges. Grand Hotel Royal, a first-rate house, and strongly recommended. Grand Hotel de la Ville—J. Baer proprietor—well situated; good rooms and excellent cuisine. Hotel Cavour, Place Cavour, opposite the public gardens, good accommodation; moderate charges. Hotel St. Marc, 5, Rue del Pesce; newly refitted, and comfortable house, kept by Messrs. Z. Zanoli & Co.: also the proprietors of the well known Hotel Zanoli, Beau Rivage, and Pension Baveno at Baveno (Italy Lago Maggiore). Hotel de Grande Bretagne a remarkable good house, gives general satisfaction

It is noted for Milanese cutlets, good truffle soup Milan rice (*risotto*), and other rice dishes; also mushrooms, etc. The pastry, chocolate and milk preparations, are also noted. Figs, grapes, melons, and other fruits.

Broughams, per course, 85 cents., per hour, 1 fr. 37 cents. Omnibuses, 25 cents. per course, from the railway stations distant a quarter of a mile from the city, 75 cents.

English Church Service in the Church of Vicolo San Giovanni della Conca, No. 13: Rev H. J. Garrod, M.A., Chaplain, service on Sundays, and other usual seasons, at 11 a.m. and 7 p.m. during the summer months, and 11 a.m. and 3½ p.m. during winter. Holy Communion on the first Sunday in each month.

Post Office, Contrada de Rastrelle, near the Duomo.

Railway Stations, near Porta Nuova for Monza Junction; near Porta Tose for Treviglio, Padua, Verona, Mantua, and Venice.

Omnibuses from the Duomo meet every train. Private carriages, for Milan and the environs, 16 francs a day.

Valets de place, 5 to 6 francs a day.

The goldsmiths' shops are in the Calla Orefici, and the booksellers' in Contrada di Santa Margherita, and near the Duomo.

Houses are shaded from sun and heat by green blinds; and it is desirable when taking a house for a term, to look out one on which the sun shines, otherwise it may be unhealthy.

* *Chief Objects of Notice.*—The Duomo; St. Ambrogio; St. Carlo; Da Vinci's Last Supper, at the Dominican Priory; Royal Palace; Ambrosian Library; Brera Gallery, and the Sposalizio; La Scala; Arch of Peace; Great Hospital; Old Lazaretto.

Population, 186,154.

Milan is the seat of an archbishop, law-courts, ect., and is a gay and luxurious city, with fine hotels, cafés, theatres, and various institutions for literature, art, and science. It stands at the centre of several roads and railways, in the wide, fertile, and well irrigated plain of Lombardy, between the Olona and Lambro, 15 miles from the Po, to which they run. The Consuls M. Marcellus and C. Scipio took it in 221 B.C. from the Insubres in Cisalpine Gaul, and called it *Mediolanum*, from which comes its present name.

It was yielded to Austria 1713; taken by the French 1796; became the head of the Cisalpine Republic, then of Napoleon's kingdom of Italy, 1805, under the Viceroy Eugene Beauharnois, but restored in 1814 to Austria, after an abortive attempt at independence, which resulted in the massacre of Prina, Napoleon's minister, 20th April, 1813.

The Austrians made it the capital of their Lombardo-Venetian kingdom. Two risings occurred in 1821 and 1848; in the latter case they were driven out after four days' fighting. They came back in 1849, on the 10th of August, the Emperor's birthday; a glover hung out a black and yellow flag in compliment to the day. The people, indignant, collected, but behaved quietly; however, the Austrians took advantage of the gathering, rushed upon them with drawn swords, wounded several and took 40 prisoners. Two women were flogged with the stick in public, before troops.—(*Miss Crichton's Six Years in Italy*). Victor Emmanuel made his entry here August 10th, 1859, after the Treaty of Villafranca. Its Governor at the annexation was the able and distinguished Massimo d'Azeglio, uncle to the Italian Ambassador at London. Very few

ancient remains have survived these changes; but it is still one of the richest cities in Europe.

The noble *Duomo* and its spires, the grand mark from all sides, stands in the midst of the narrow winding streets of the old city; which is surrounded by the Naviglio Grande Canal, and is an oval space, 1½ mile by 1 mile. This canal communicates by the Naviglio di Martesuna with the streams on each side. Beyond it the suburbs, in some parts, stretch to the bastione or ramparts, built 1555, which makes an irregular hexagon between six and seven miles about and two miles across. They are well planted with trees, as are the Piazza d'Armi, and the Foro on the N.E., where the line of circumvallation is most broken. The streets, called in the old town contrade (*contrada*, a street) and calle (*calla*, a lane), improve in the suburbs, where the best houses are found, and as they widen take the names of corsie and corsi (*corsia* and *corso*, a course) not wide but lofty; and at length, in the broadest part, near the gates, that of borgi (*borgo*, a suburb). Several streets are paved with pebbles or flagstones, and lighted with gas. Milan is the cleanest city in Italy. The chimneys of many of the houses are disguised under the form of small turrets, castles, and Chinese temples.

The best promenades are on the ramparts, the Borgo di Porta Orientale, and the other Borgi, the Foro, etc. Several cafés and shops are in the Galleria di Cristoforis, a passage or arcade like those at Paris. Most of the open spaces, or Piazzi, are irregular; the largest is the Piazza del Duomo, from which a new street, called Vittorio Emanuele, is to be made to the L. da Vinci Piazza, and a Loggia Reale, by Menzoni, is to face it. That of Piazza Fortuna near it, has a fountain of red granite with two marble syrens; the Piazza de Mercante fronts the Old Exchange; Piazza St. Fedele, opposite that church is regular. Piazza Borromeo has a bronze of Carlo Borromeo.

The churches are usually shut from 12 to 3. Of all the buildings, the most striking is the marble, cross-shaped

* *Duomo* or *Cathedral*, reckoned by some to be the most remarkable church in Italy, after St. Peter's, at Rome, and dedicated to the Virgin Mary. It is for the most part in the florid Gothic style, with a profusion of spires, and niched statues. There are 100 of the former, and 7,000 of the latter, of which 2,409 have been put up in the last twelve years, one of the latest being the statue of Victor Emmanuel. Visitors are recommended to see it first by moonlight, if possible. Though begun by G. G. Visconti, Duke of Milan, as far back as 1386, it is still unfinished, after various additions and alterations from the original design, which seems to be due to H. Ahrler, a German. In fact, it is in a continual state of repair; in terms of a deed under which a certain sum is spent annually upon the edifice. Length, 371 feet; width, 226 feet; height of the aisles, 92 feet; of the nave, 122 feet (about 150 to the vaulting); of the cupola, 197 feet (or 360 feet to the top of the spire). The front is an elaborate piece of work, much broken up by small doors, and many windows, in a Gothicised Roman style, little harmonising with the scale of splendour of the interior. This part was restored in Napoleon's time, and decorated with statues and bas-reliefs. On each side of the middle door are two columns, each of an enormous granite block, from Baveno, 35 feet high, carrying statues of S. Carlo Borromeo (by Monti) and Marchesi. A stained window above contains the Assumption, by Bertini, a modern window painter, who died 1849. The interior, though ill lighted, is vast and imposing, being a clear space from end to end, only interrupted by the great clustered pillars, which support the vault. There are fifty-two of them, sixty-nine feet high, twenty feet round the base, and covered with niched figures, foliage, tracery, etc. They divide the body into two aisles, on each side of the nave, and one on each side of the transepts.

The pavement is of chequered marble. There are tombs of archbishops, the Visconti, etc., and two popes, Martin V., and Pius IV. Round the pulpits are bronzes of the four evangelists, and four fathers, by Brambilla. In Pellegrini's choir are seventeen bas-reliefs of great excellence. The bronze tabernacle of the high altar is another work by Brambilla. Here they keep a nail of the true cross, which is carried in procession on the 3rd of May, the anniversary of the great plague of Milan, in which its excellent archbishop, San Carlo Borromeo, figured so worthily. He died in 1584, and his body is preserved. His rich gold and silver shrine is in a vault below, where he may be seen dressed up in pontifical robes, sparkling with diamonds, and his head resting on a gilded cushion. He was the nephew of Pius IV., and was canonised by his successor; which cost his family so large a sum, that they declined to ask for a similar honour for his cousin, Cardinal Fred. Borromeo, the one celebrated by Manzoni, in *I Promessi Sposi*.

An inscription at the east end of the cathedral gives a list of the relics belonging to it, among which are Christ's cradle and swaddling clothes; part of the towel with which he wiped his disciples' feet; four thorns of his crown; parts of the reed, the cross, the sponge, and the spear; and one of the nails; a piece of Moses' rod; two of Elisha's teeth; and so on.

One of the most popular religious books is the *Filotea*, published by one of the confessors to the cathedral. It is full of legendary fables, and sells by thousands. Every disorder of every part of the human body has a saint, to whom the patient may pray for a cure.—*Dr. Wordsworth.*

Here also are St. Carlo's statue, and that of St. Ambrose, besides eight pictures, etc., of the events of St. Carlo's life. Behind the choir is a curious anatomical statue of St. Bartholomew, by Agrati, in the act of being flayed.

In the Midici Chapel is a tomb, designed by M. Angelo; built by Pope Paul IV., to his brother. Some of the pictures are worth notice from being on glass. High up is the portrait of the principal architect, with the inscription, "I. O. Antonius Homodeus Venere Fabrice, ML I., Architectus," in a circle. About 520 marble steps bring us at length (past Brambilla's statues of Adam and Eve) to the gallery round the spire, whence there is a noble view over the whole plain of the Po, as far as Mont Blanc, Mont Rosa, the Stelvio Pass, etc. Charge, half to one franc. The cathedral is open all day.

"It wants chiaro-scuro, and some of its details, especially in the façade, and the Roman erection on the roof of the nave, greatly impair the effect. But who can describe the interior? After the light and somewhat tawdry decorations of many other Continental churches, this magnificent cathedral, especially when entered from the subterranean passage which leads from the archbishop's palace, produces a powerful impression on the mind, by its vast size, its lofty proportions, its solemn gloom and sublime grandeur, and the rich hues of its stained glass windows. It seems as if the ancient spirit of religion, such as dwelt in Milan in the days of St. Ambrose, loved to linger here. The inscription, which is conspicuous on the rood loft 'Attendite ad Petram unde excisi estes' (Look unto the Rock whence ye were hewn), pointing to Christ and not Peter, as the true Rock of the Church, is very significant. There are side altars, but not prominent as in many churches."—*Dr. Wordsworth.*

The large windows at the east end are modern, stained with subjects from the Bible, especially the Revelation, some by Bertini; and replace those which were shattered by the cannonading of 1805, when Napoleon was crowned King of Italy.

The choir has no screen. At the intersection of the nave and transepts are the large ambos or pulpits, from which the gospel and epistle are read. The Ambrosian liturgy, which the Pope has never been able to extinguish, is a standing proof of the independence of the Milanese Church. Priests who use the Roman ritual are not allowed to officiate except on very urgent occasions. Catechetical teaching is carried on every Sunday, and children are taught to read and write in the aisles; a practice enforced by the excellent S. Carlo Borromeo.

In 1859, the day of the battle of Magenta, Archbishop Ballerini was nominated to the see by the Emperor of Austria; the appointment did not take effect, and Caccia was chosen by the chapter as Vicar General; and he has since retired to Monza. At the end of 1862, there were 34 vacant sees out of 257 in the new Italian kingdom.

On the 1st June, the national anniversary, or *Festa dello Statuto*, is celebrated with great splendour.

A *Società Ecclesiastica* was founded here in 1859, and consists of 200 members, the object of which is to cultivate religious studies, especially those which have a practical influence on the social welfare of the people; but laudable as it seems, it has been denounced by the Ultramontane journals, as schismatical and revolutionary.

Santa Maria delle Grazie, in Borgo delle Grazie, attached to the old Dominican friary (now a barrack), was built 1463-93, by Leonardo da Vinci's patron, Duke Ludovico, Il Moro, and has a Gothic nave, with a picturesque cupola added by Bramante, 65 feet diameter, supported by semicircular tribunes; "and which externally and internally is one of the most pleasing specimens of its class to be found anywhere."—*Fergusson.*

It has frescoes by G. Ferrari, etc., and (in the refectory) the traces of the famous Cenacolo, or

* *Last Supper* of Da Vinci, painted in fresco on the wall, 1497-1500 (some say 16 years altogether); but now so decayed, partly from subsequent ill-treatment, as to be hardly noticeable. The faces of the Saviour and St. Thomas are visible, the latter with a face worse than Judas's. Twelve copies, however, are extant, the best of which is by Oggioni's (1510), at the Royal Academy, London; while the engravings have made the design of it universally known. The great painter established a School of Arts here, and lived on an estate near the Porta Vercellina (close by) given him by the Duke.

* *St. Ambrogio* Ambrose), in Piazza di St. Ambrogio, surrounded by a barrack or hospital, built as a convent by Bramante in the 15th century. It was built by Archbishop Anspertus in the 9th century, of brick, in a very early Romanesque or Byzantine style (on the site of one founded 387 by St. Ambrose, in honour of two martyrs), and consists of two naves of equal size; one forming a court or *Atrium* to the other or principal nave, in which is a brass serpent on a granite pillar (said to be the very one put up by Moses in the Wilderness), and a very ancient tomb with curious bas-reliefs. This Atrium, in which the people asked alms and performed penance, is bordered by an arcade, and has many tablets and inscriptions, some of them being Greek mixed with Latin. Here St. Ambrose baptised St. Angelbert, and burst into the grand *Te Deum Laudamus*, which is ascribed to him. Among the remarkable things to be found in this church, are the ancient pulpit; the splendid shrine (shown for 5 fr) of gold and silver, a remarkable specimen of metal work (done 835), adorned with inscriptions and coloured reliefs of Augustine's life, etc., and covered with a beautiful canopy; the very old chapel behind his choir, and its 12 curious Byzantine mosaics on a gold ground.

The Ambrosian service book is of vellum, very ancient, in 6 folio volumes, richly illuminated with the musical notes. The large marble ambo or pulpit, is adorned with a bas-relief of an agape or love feast. Opposite this is a portrait of St. Ambrose on a pilaster. Over the altar is a mosaic of the Saviour, with a Greek inscription, signifying "Jesus Christ, the King of Glory." By his side are the martyrs, Gervasius and Protasius, whose bodies were discovered in 386. Some mosaic illustrations of the life of St. Ambrose are seen in the choir; and the archbishop's chair and canons' stalls are in the apse behind the altar, near a mosaic of the Baptism of St. Augustine, in 387.

One of the chapels is dedicated to St. Ambrose's sister, Marcellina, who is buried with her brother (who died Easter Day, 397) under the high altar. He was Metropolitan over 18 Lombardy bishops. Another chapel is called St. Satyrus, after Ambrose's brother, who was buried here close to St. Victor, in a sarcophagus, which was found in 1861.

The Latin hymns of St. Ambrose have been lately edited by Biraghi, one of the prefetti of the Ambrosian Library, under the title of "Inni Sinceri di Sant' Ambrogio."—*Dr. Wordsworth.*

The paintings, etc., contained in the side chapels are G. Ferrari's Virgin; Lanciani's St Ambrose on

his death-bed; Pacetti's statue of Santa Marcellina; Borgognone's frescoe of Christ and the Two Angels etc.

S. Alessandro, in Corso degli Amadei, has two large statues in the front, and a richly ornamented interior, with paintings on the cupola, by Campi, Procaccini, and other artists.

Santa Maria presso S. Celso (near S. Celso), in that Borgo, opposite the Military College, founded by the Viscontis, 1491, shows a very beautiful front, in which are two sibyls, by Foutana; and an excellent Adam and Eve at the entrance, by Laurenzi. Inside among other work, are Appiani's frecoes, and Fontana's statue of the Virgin; with a rich altar, etc.

S. Vittore al Corpo, in that stradone, behind a barrack, was rebuilt 1560, by Alessi, on the site of one from which St. Ambrose shut out the Emperor Theodosius; with pictures by Procaccini, Bellon, etc.

Santa Maria della Passione, in that street, near Porta Tosa, is rather a fine church, 320 feet long, with a triple portal and three naves, a dome 106 feet high. The tomb of the founders (Archbishop Birago and his brother), by A. Fusina, 1498; paintings of the Crucifixion, by Campi; the Lord's Supper, by G. Ferrari; St. Francis, by Procaccini; a Flagellation, by Salmeggia, etc.

Santa Maria presso di S. Saltiro, was built by Bramante, on a site of a temple of Jupiter, and modernised inside, 1817, with an altar, by Pizzigali.

S. Stefano-Maggiore or in *Broglio*, in that Piazza, was rebuilt in the 15th century, and has a tower, three aisles, and a painting of Procaccini in one of its handsome chapels. Here Galazzo Visconti was assassinated, 1476. The Calvary Chapel of S. Benardino is close to it.

S. Nazaro Maggiore in Corso di Porta Romana, is a narrow cross, with an ante-chapel, and other chapels all around it. It is full of monuments of the Trivulzi family, on one of whom, an active soldier and Marshal of France is the epitaph, "Qui nunquam quievit, quiescit, tace;" (He who never rested, rests here; silence!)

* *S. Lorenzo* near Corso di Porta Ticinese, is a large singular octagonal church, 142 feet diameter, with a dome, by Pellegrino, and flanked by two small octagons; one of them being an ancient chapel in which Ataulphus the Goth and his wife (sister to Emperor Honorius) are buried under a curious tomb; behind is a third octagon or baptistry 45 feet diameter; and in front, beyond where the atrium stood, in the Corso, are sixteen fluted columns in a line, each above 40 feet high, of the Temple or Baths of Hercules, built, as is supposed by Maximilianus; almost the sole remnant of the Romans now left here. An architrave of brickwork with towers at the end, was added by Napoleon to assist their preservation.

S. Fidele, in the Piazza behind the old Jusuits' College, was built by Pellegrini, and has fine bas-reliefs in the front, by G. Monti of St. Ambrose interceding in the plague of Milan. *S. Angelo*, in that strada, has double rows of columns in front, and a campanile tower.

S. Babila, at the corner where the Corsi di P.Orentale and di S. Romana meet, was the Church of the Inquisition.

* *S. Carlo Borromeo*, near P. Orientale, is a large round church, begun 1838, by Amati, with a dome copied from the Pantheon, 105 feet diameter, and 120 feet high. "Notwithstanding that it possesses internally 22 monolithic columns of beautiful Baveno marble, and some good sculpture, the whole is thin, mean, and cold, to an extent seldom found anywhere else. Externally the design is as bad. A portico of 36 Corinthian columns is arranged pretty much as in the British Museum. Each of them is a monolith of marble, nine feet in circumference, and the capital, and entablature are faultless, but the central portico is crushed into insignificance by the dome of the church, which rises, like a great dish cover, behind it, and the wings are destroyed by having houses built behind them, with three stories of windows under the porticoes, and three more above them, so arranged as to compete with, and, as far as possible, destroy, any little dignity the dome itself might possess."—*Fergusson.*

Santa Eufemia, on the site of one founded in the 5th century, is nearly opposite S. Paolo, and a little out of the Corso di S. Celso.

S. Eustorgio, just outside P. Ticinese, close to the old Dominican friary, contains tombs of the Torre and Visconti families, and, among other objects of notice, Balducci's excellent Shrine of St. Peter-Martyr, with its beautiful figures of Prudence, Hope, and other virtues. The stone pulpit and statue of St. Peter-Martyr face the church.

S. *Marco*, in Strada del Pontaccio, near the canal, has a Gothic front of the 13th century.

S. Maurizio Maggiore, in Corso di P. Vercellina, belonging to a convent, is on the site of Jupiter's Temple, and has some excellent frescoes by Luini and G. Ferrari.

S. Saltiro, near Contrada Speronari, has no choir, but a capital painted imitation of one at the end of the nave.

S. Sebastiano, a round church, in Contrada della Palla.

S. Sepolcro, in that piazza, behind the Ambrose Library, has an old tower of the 11th century.

The English Chapel is part of an old disused church, granted by the King at the request of Sir James Hudson, and comfortably fitted up. It stands near S. Giovanni alla Conca, one of the oldest churches in Milan, and so called from the Conca, or tub of boiling oil, into which St. John was put. There is bas-relief of him in the façade.

Near the Duomo is the **Palazzo Reale* (Royal Palace), rebuilt and enlarged on the site of the old palace of the Dukes of Milan. In the presence chamber are frescoes by Appiani (the apotheosis of Napoleon) and Hayez. There are also some by Sabatelli. A range of caryatides, by Celano, supports the long ball room; and S. Gotardo's (Gothard) chapel, which was part of the ancient palace, has been lately restored and ornamented by the Archduke Maximilian (now Emperor of Mexico) when Governor General of Lombardy. The large halls adjoining the ball room are hung with silk drapery,

or old tapestry of the 16th century, from the cartoons of Raphael, embroidered by the nuns of San Giorgio, near Mantua. A grand State Ball was given here to 3,000 guests in 1859. An elegant Lombard brick tower, of the 14th century, rises over the chapel, with a colossal angel in copper at the top. Near this palace is the

Palazzo Arcivescovile (Archbishop's), with a simple, yet good front, rebuilt by S. Carlo Borromeo, in the 16th century. It has a gallery of Lombard and Venetian masters, including da Vinci, Titian, with landscapes by Vernet, Canaletto, etc. Formerly it made part of the royal palace adjoining.

Palace of the Government, in Borgo Monforte, a modern building, with a wide court, and a great hall painted by Appiani.

Palazzo della Citta (or Mansion House), in Corso del Broletto, near the Cathedral, consists of two picturesque and renaissance courts, built by F. Visconti.

Palazzo de Giustizia, in that street, a large pile, once the residence of the judge, now turned into prisons.

Palace of the Military Commandant, in Contrada di Brera, is rich in stuccoes and pictures.

Palazzo de la Comptabilite, near Contrada di S. Andora, is composed of two noble courts, by F. Mangone, and richly decorated inside.

Palazzo Marino, or *di Finauza*, in Piazza S. Fidele, opposite the Scala, is usually called the **Casa Rotto* (Red House). It is a rich pile, 200 feet long, 100 high, with three rows of pilasters in front, built by the Cavalicre Aretino, 1555, for Marino; its fine halls are now occupied by the Treasury and the Custom House (on the ground floor). "This is an original and beautiful building. Its peculiarity is that it looks more like our Elizabethan, or as if erected in what may be called the Heidelberg style; it has so little affinity with the principal contemporary works in Italian cities."—*Fergusson.*

Piazza del Monte, in Contrada del Monte. The *Police Office* is near Contrada del Marino. In the Strada della Zecca is the *Zecca*, or Royal Mint, having a good collection of medals, ancient and modern. Behind it, near the Porta Nuova, is *Casa di Correzione*, or House of Correction, a well-managed establishment. Further west, in Strada del Ponte di Santa Teresa, is the large Government Tobacco Factory.

Opposite Casa Castiglione is the house which was occupied by Bonaparte in 1797, when he told the Milanese he would "make them soldiers, and in six months, lead them to the Tower of London."—*Lord Broughton's Italy.*

Among private palaces and villas belonging to the nobility, or built by them, are—*Palazzo Annone*, or Litta, a fine looking pile, built by D. Richini. *Palazzo Visconti*, with a bust on the top of the lower windows, which, with the skelcton of Hector Visconti, at Monza, are the only remains of that powerful family. *Palazzo Belgiojosa*, built by G. Piermarini. *Palazzo Belloni*, or Serbelloni, by the Marquis Cagnola. *Palazzo Trivulzi*, built by Marquis Trivulzi; it has a library of 30,000 vols. and 2,000 MSS. The Villa Belgiojosa. Villa Bonaparte, in fine gardens.

The Royal Villa, lately occupied by the Archduke Maximilian, as Imperial Viceroy, is near the Public Gardens and Porta Orientale. The palace, once occupied by Queen Caroline, stands in the Public Gardens; and outside the gate on this side is the *Lazaretto mentioned in Manzoni's *Promessi Sposi*, an old quadrangle of one story.

The Tribunale di Prima Instanza, near the Porta Romana, has good bas-reliefs.

The * *Ambrosian Library* (open daily), in Contrada della Biblioteca, near S. Sepolcro's Church, was founded by Cardinal Borromeo, nephew of San Carlo, and contains 60,000 volumes, and above 15,000 MSS. and palimpsests (parchments written over by the monks), among which Mai, the great linguist, when librarian here, discovered Cicero's De Republica, parts of his lost Orations, the letters of M. Aurelius, etc. One of the most ancient MSS. is a Latin translation of Josephus, by Rufinus, on papyrus, supposed to be eleven centuries old; another, of the Gospels in Irish, is of the seventh century. There are also a fragment of St. Cyril in Sclavonic, ten letters of Lucretia Borgia, and a lock of her bright yellow hair; a MS. volume of Leonardo da Vinci, called Codice Atlantico, containing his first letter to his patron; Viconti's papers on Mechanics, etc., his designs and his will (all written from right to left); San Carlo's Missal and MSS., and other curiosities, with several bronzes and marbles.

The paintings and drawings include Raphael's large cartoons of the school of Athens and the Battle of Constantine and Maxentius; portraits by Da Vinci, and a copy of his Last Supper; eleven Titians; Correggio's Christ and the Mater Dolorosa; Raphael's Washing the Disciples' feet; and others by Guercino, Del Sarto, C. Dolci, S. Rosa, Schidone, A. Dürer, Cranach, Holbein, and by "Hell" Breughel (his Elements of Fire), etc.

Another great collection is at the **Brera*, or Palazzo delle Scienze e delle Arti; a vast building, formerly the Jesuits' college; built by Richini, and enlarged by Piermarini. It comprises the Institute of Sciences, Letters, and Art, founded 1802; the academy of fine arts; the public library of 170,000 vols. and 1,000 MSS., and a well found observatory (Specola) established 1769. The pictures are disposed in ten or twelve rooms and cabinets, and others contain marbles, busts, bas-reliefs, casts, etc. Some of the best pictures are frescoes by B. Luini, Lazzari, and Ferrari; Guido's St. Peter and St. Paul; A. Carracci's St. Sabastian; Palma Vecchio's Woman taken in Adultery; Dance of Loves, by Albano,—and his Madonna; Domenichino's Virgin and Child; Bordone's Assumption; G. Romano's Nativity; Guercino's *Agar and Abraham (descrving particular attention); also his Peter and Paul; Borgognone's Assumption; Garofalo's Crucifixion; Tintoretto's Saints before the Cross; P. Veronese's Christ in the Pharisee's House and Marriage of Cana; Conegliano's Martyrdom of St. Peter; G. Bellini's St. Mark preaching at Alexandria, full of costumes; S. Rosa's Purgatory and his Jerome; Crespi's Christ Bearing the Cross; L. Da Vinci's copy of his portrait of Cecilia Gallerani (mistress of Ludovico Il. Moro); Raphael's *Sposalizio, or Espousals of Joseph and Mary; Giorgione's Moses in the

Bullrushes and his St. Sebastian; Titian's St. Francis; Bonifacio's Christ at Emmaus, etc. Borgognone, with Bramtino, B. Lanini, etc., are painters of what is called the Milanese school, 15th and 16th century.

The *Convervatoria di Musica* is the old convent next to S. Sattiro's Church, near the Porta Tosa.

Of the theatres, the best, and also the largest in Italy, is the **Teatro la Scala*, or opera house, in Corsi del Giardino, on the site of Santa Maria della Scala. It was built 1777-9, by G. Piermarini, and is as magnificent as it is commodious in all its parts. San Carlo, at Naples, is its only rival. A large vestibule leads into the pit, and by two grand staircases to the boxes, which number 240, and have a small saloon or cabinet to each; total length, 320 feet; breadth, 180 feet (length of San Carlo's, 210 feet); pit, 105 feet deep, and 87 wide across the boxes. Its façade is Corinthian, on a rustic basement. It holds above 4,000 persons. "The Scala Theatre is the general rendezvous of Milan, and those who meet nowhere else meet there. The principal business of the audience certainly is not attention to the music; and murmurs, loud talking, and laughing are heard from the beginning to the end of the performance, except during one or two favourite airs, when all are still. Those who sit in the pit are the only real audience. Those who stand in the alleys come to hear the news and arrange commercial affairs; of the boxes, the two first tiers are the most polite and the least amusing; in the third and fourth tiers are settled almost all intrigues of all kinds; in the fifth some of them are brought to a conclusion; and there also are card-tables, and gambling is going on during the whole performance; the sixth is open, like the pit."—*Lord Broughton.*

Teatro Cannobbiano, near Contrada Larga and the Royal Palace (to which it is joined by a corridor), was also built by Piermarini.

Teatro Cancaro, in Borgo di Porta Romana, on the site of a convent, and so called after the architect. *Teatro Re*, Contrada de Dne Henri, built by Carlo Re, on the site of an old church.

Teatro Filo-drammatici, for amateurs, is near La Scala, and was built by Pollack.

The Circo, or *Anfiteatro* (or Arena), in the Piazza di Armi, built by the French, 1805-6, from Canonico's design is an oval, 350 feet by 170 feet, for races, shows, etc.; the Marble Arch stands at one end. It may be flooded for boat races. It will hold 30,000 spectators, in its ten rows of seats, nearly all which are of turf. A new theatre is built close to the dens. Near the Porta Orientale are the public gardens, with a building for têtes in it.

"For some time after the change of government the Circus was neglected, and the races discontinued, but the velvet throne of Napoleon, and two figures in the ceiling, representing him and his Empress, Josephine, were shown at our first visit. At my next visit, in 1822, the Empress was become a Minerva; and the former master of the iron crown was an old man with a beard."—*Lord Broughton*

In front of the Château or Caserna, a great barrack on the site of the old castle of the Dukes (of which some traces remain), is the Foro Bonaparte, a public walk laid out by Napoleon. Behind it is the Piazza d'Armi, for reviews; about 900 feet square, planted round the borders. On the further side, across the Simplon road, rises a noble marble triumphal arch, called the

**Arco della Pace*, one of the best in Europe, and second only to the Arc de l'Etoile, at Paris, for size. It was begun 1807, by Marquis Cagnola, but not finished till 1837, and inaugurated the year after at the coronation of Francis I. Thus, though destined to record the triumphs of Napoleon, it records only his reverses at Leipsic, Paris, etc. It was re-dedicated to its new masters, 1859. As seen from all sides, it is a conspicuous mass, 72 feet wide, 74 feet high, 42 feet thick; the centre arch, 24 feet wide, by 48 feet high; two smaller ones, 11 feet by 28 feet. Fluted Corinthian pillars face each of the principal sides. There are numerous reliefs, statues, etc., including emblems of the rivers Po, Ticino, Adige, and Tagliamento, by the artists, Cacciatore, and Marchesi. On the top or attic, are two bronze Victories, 13 feet high, and (in the middle) a colossal bronze figure of Peace (by Sangiorgio), in a car drawn by six horses; its total cost is reckoned at upwards of £140,000.

Out of the ten gates in the city ramparts, that of the Porta Ticinese (formerly Marengo) is also by Cagnola; being composed of two Doric arches, with rustic work across the canale. The Porta Romana is flanked by rustic pillars. Porta Nuova is Corinthian in style, with good bas-reliefs, by Zanaja (died 1817). Porta Orientale is of a rich character.

**Ospedale Maggiore*, or Great Hospital, with room for 1,300, is a parti-coloured building in the pointed style, 400 feet by 150 broad; made up of two square masses, each containing four courts, united by a grand court, 243 feet by 220 feet, consisting of two tiers of light, elegant arches, ornamented with pilasters, reliefs, etc. It was founded 1457, by Duke F. Sforza, and is richly endowed. Bramante, Richini, etc., have had a share in the building of it, since the commencement, by Filarete, of the southern mass; the northern being of a modern date, and inferior design. In the middle of the centre court is a domed roof, with Guercino's Annunciation, and the portraits of benefactors. The smaller donors are drawn standing, while the others sit.

The *Military Hospital*, in Contrada S. Bernardino, was built by Bramante, for a convent. Another hospital, or asylum for the aged, is the Pio Trivulzio, in Corso di Porta Tosa, built by the Trivulzi family.

There are also the two hospitals of the Fate-bene-Sorella and Fate-bene-Fratelli (for old sisters and brethren), in the north part of the city, and a monte de pietà, or public pawnshop, in the street of that name.

Among the places of education are the military college and artillery school, a veterinary school, a seminary for the priests, two royal colleges or lyceums, etc.

Near the **Lazaretto*, celebrated by Manzoni, is a a Poppone, or cemetery; another, called Campo Santo, is inside the Porta Tosa; and outside this, is the Polveria, or powder magazine. Many barracks are

dispersed about the city; the largest of which, after the Château, is that of S. Francis in Strada Aquese.

In Piazza di Mercanti is the ancient Town Hall, or Palazzo della Citta, and the seat of the Podestas, or Governors. A bit of antiquity, called the Stoney Man, is in Corsi de Servi. The Mercato, or Old Market, is near the Foro.

In the neighbourhood are Casellago and its gardens, and Montebello which was Bonaparte's head quarters, 1797.

Among its eminent natives are Cæcilius Statius, Valerius Maximus, Cardan, Beccaria, Parini, etc.

Manufactures.—Silk goods of all kinds, embroidery, cotton prints, goldsmith's work, and jewellery, artificial flowers, glass, soap, leather, etc., while there is trade in the produce of the country about, as rice, cheese, raw silk, etc. It is noted for its furniture. The plain silks of Lombardy are still the best in Europe. Many resident families have an income of £40,000 or more. Count Annoni derives an income of £2,000, only from Parmesan cheese. Families with more than £5,000 reckon by hundreds. Living is half as cheap as in London or Paris. The commerce of Milan has doubled since 1859.

Formerly, the aspirations of its inhabitants were embodied in the ignoble rhyme—

Viva Francis, viva Spagna,
Basta che se magna.

(Hurrah for France or Spain, so that we get enough to eat); but their sentiments now are of a more manly character. New life has been thrown into them. They make good practical politicians, and good soldiers, and are noted for affability and good humour..

Fashionables meet at Caffés, Martini, and Cova, or the Giardino Club, on an easy footing, without distinction of class or creed, provided a man is well educated, "The 'Ciao,' the most familiar form of friendly salutation is freely exchanged between a duke and a bourgeois, and titles are generally dropped; a noble being addressed by his name, as Litta, Borromeo, Archinto, etc. Even ladies are addressed in the same familiar fashion. Some of them, owing either to their remarkable beauty, or their grace, are designated by nick-names. One is called the Sublime, another the Divine; one the Lily, another the Pole Star."—*Arrivabene*. The drawing-rooms of leading families are thrown open to every gentleman of character, whether native or foreign; and if he has a letter of introduction to some one in the city, he need be at no loss how to spend his evenings. Once introduced, he may drop in at a party where every one may be strangers to him, and will meet with a simple and kind reception.

The women of Milan possess the true Lombard style of beauty, fair and gentle, as seen in the Madonnas of Raphael, and Leonardo da Vinci; and they have also the secret of dressing well. The middle and lower classes wear black lace veils. Many of the men are stunted and have weak legs.

When the news of Magenta reached Milan, in June 1859, the people began to barricade the streets leading to the camp of the Austrian general, Kellemer, in the Piazza Castello; who however gave them no trouble, but evacuated the city on the 6th. They then met in the Piazza Broletto to demand the restoration of the Fusione, or Act of 1848, by which Lombardy was united to Piedmont. This was done by the Assessori Municipali, or counsellors (their mayor, Count Sebregondi, having run away), from the balcony of the palace, and a deputation was sent to announce the fact to their newly elected sovereign, Victor Emmanuel, on the field of Magenta.

On the 7th June, M'Mahon, at the head of the 2nd corps and a magnificent staff, entered Milan, by the Porta Vercellina, in the midst of vast crowds of rejoicing people, so thickly packed, that at times it was impossible to proceed. The wounded (both French and Austrians) upon entering by the same gate, were many of them carried off in their own carriages and carts to the houses of the people, rich and poor, to be nursed by them at their dwellings. M'Mahon then marched to the field of Melagnano. The Allied Sovereigns made their entry the day after so early that most of the people were in bed. Louis Napoleon occupied Villa Bonaparte, which had been inhabited by him when a boy, with his mother, Queen Hortense, and by his uncle, Eugene Beauharnois, and by Napoleon I. himself. The Emperor showed the room where he used to sleep, and asked for the tall porter of his early days. The royal palace was placed at the disposal of Victor Emmanuel, but finding it had not been cleared of property belonging to the Archduke Maximilian, the late Governor General, he rode to the palace of Marquis Busca, one of the richest of the Milanese nobles.

A little while after his entry, Louis Napoleon quietly rode to Porta Romana, with an aide-de-camp, unknown to the excited crowd, who, however, recognised him on his return, and overwhelmed him with such demonstrations of gratitude as quite touched him. From the Villa Bonaparte he issued his famous proclamation, ending with "Remember, that without discipline there is no army. Animated by the sacred fire of patriotism, be soldiers to-day, that to-morrow you may become the free citizens of a great country." The rough draught of this, in his hand writing, with many corrections, is in the possession of the curate of San Martino, at whose house he passed the night after Magenta.

After this, the Emperor and Victor Emmanuel made a triumphal progress through the streets together; and during their stay there was a continual succession of feasts and illuminations. Cavour, who had followed the sovereigns to Milan, became, of course, one of the lions of the day, and his portrait was seen everywhere. Such was the frenzy of public excitement, that many persons went mad.

A *Te Deum* was sung in the Cathedral, in spite of the opposition of the Archbishop, Caccia, and the shrine of San Carlos was especially opened on this solemn occasion.

1. From Milan to Lake Maggiore, by rail, the stations are:—

Miles.		Miles.
Rho..... 8	[Branch to Varese]	
Legnano 16½	Sesto Callende	—
Gallarate 25	Arona	—

This line follows the direction of the Simplon Road, towards Lago Maggiore, passing through part of the flat, though cultivated plain of Lombardy.

Gallarate Station, the junction for **Varese**, for which *see* Route 12 following. Along the coach road is

Somma (population, 4,715), near the Ticino, which has an old seat of the Vicontis, in which is a cypress, 24 feet in girth. Here Scipio, the father of Scipio Africanus, was defeated by Hannibal, at the battle of the Ticino, B.C. 218, and was obliged to retreat towards the Po.

Sesto Callende (population, 2,817), at the outlet, at Ticino, from Lago Maggiore. The line ends at **Arona Station**. Steamers for Baveno, the Borromean Island, Magadino, and other points on the lake. (*See* Route 8).

2. Milan to Casale and Asti, by rail.

3. Milan to Pavia and Voghera, by rail (Route 14).

ROUTE 12.

Milan to Camerlata and Como, by Railway.

Miles.		Miles.
Sesto..... 4½	Camnago	18
Monza 8	Cuccingo	24½
Desio 12	Camerlata.....	28
Seregno 14½		

Sesto, or **Sesto S. Giovanni Station**, has several villas round it.

MONZA Station.

(*Inn.*—Il Falcone.)

On the Lambro; population, 15,600. Here is a palace, or royal hunting-seat, built by Piermarini in 1799, in a park; a college, hospital, theatre, and an old cathedral, enlarged in the 14th century, which has a front of various coloured marble, much ornamented. On the door is a bas-relief of the founder, Q. Theodolinda and her husband. It contains paintings by Guercino, B. Luini, Procaccini, and others; and the celebrated iron crown of Lombardy, which was used at the coronation of Charles V., and which Napoleon placed on his own head, with the warning, *Guai a chi la tocca* (Let him that touches beware). It was again used at the crowning of the Emperor of Austria, in 1838, and was carried off to Vienna, 1859. It rests on a circular rim of iron, said to have been made from a nail of the Saviour's cross, and is covered with gold and precious stones.

Coaches run to Lecco, on the south-east arm of Lake Como. Before the line reaches Como, it passes Baradello Tower, on a lofty hill, in which Napoleone della Torre, of the Torriani family, Lords of Milan, was imprisoned in an iron cage, by his victorious rival, Visconti. He at last killed himself by dashing his head against the bars. From

Camerlata Station, an omnibus runs to

COMO,

On the beautiful Lago di Como. Population, 11,600.

Hotels.—L'Angelo; L'Italia; La Corona.

An ancient city, formerly of considerable importance, two miles from Camerlata. It now enjoys a considerable trade in silks, woollens, cotton, yarn, and soap. Its objects of attraction are the beautiful Cathedral, the Broletto or Town Hall, the Theatre, the Piazza Volta, and the gateways of the city. The Villa d'Este, once the residence of Queen Caroline, wife of George IV., is on the Lake about two miles from town; it is now the Queen of England Hotel, and a good one.

The *Lake of Como* is exquisitely lovely, surrounded, except at the southern extremity, by lofty mountains that run down from the Alps. *Belagio*, a promontory at the junction of the two arms of the Lake, is perhaps the most charming spot on the Italian lakes, where there is a chapel at the hotel (Grande Bretagne); Church of England service during the season, is provided by the Colonial and Continental Church Society. *Cadenabbia*, opposite, has also a good hotel (Belle Vue); this place is rising into repute. There is also an English chaplaincy established there. The villas in this part of the Lake (Serbelloni, Melzi, and Carlotta, especially), with their magnificent gardens and their tropical vegetation, should be visited. Villa Vizzo was bought by Musard of Archduke Rainier.

Steamers run up and down the Lake twice a day, and on Saturday to Lecco and back. Fares, 4 frs., and 2 fr. 10 ct. Boatmen and boat per day, 4 and 5 fr.; by the hour, 1½ to 2 fr.

Cavellesca, a mountain village, near Como, is reached by a picturesque road, winding up innumerable valleys dotted with villages and farms. Garibaldi had encamped here thinking the Austrian General who occupied a strong position at San Fermo would attack him. While he remained, uncertain of their intentions, a young Lombard lady boldly rode across the Austrian lines and brought him news that Urban intended to bar his march to Como, with a force of 10,000 men, while Garibaldi's corps was not more than 3,000. He at once made up his mind, took the Austrians by surprise, carried their position, drove them in full retreat through the streets of Como, towards Camerlata and Monza, with a loss of a great part of their *matériel*. At Como he organised a Provincial Government, and received intelligence of the movements of the allied armies, of which he had been in ignorance. He also obtained possession of the telegraph wires and amused himself with deceiving the Austrians at Milan by messages which he knew would be intercepted.

The district between the two arms of the Lake is called the Garden of Lombardy, and is remarkable not only for its fertility but for the beauty of its scenery. In the neighbourhood of the Lecco, Manzoni has placed the scenes of his *Promessi Sposi*.

From Como it is 16 miles to

Varese, (*Hotels:* Angelo; La Stella; population, 10,211) a very lively, good-sized town, trading much in oil, having three churches, a hospital, theatre, etc., with several houses resting on arcades, in the principal streets.

From Castello d'Azzati, is a view of the Lake of Varese, and the Madonna del Monte Convent, on a beautiful hill, which is a favourite resort of the peasantry.

The women, in their holiday dresses, "wear handkerchiefs wound about the head, with large silver ornaments behind, consisting of a number of long pins disposed like a fan, and fastened by another laid across." They wear also huge wooden shoes, without stockings.

"This place (says Count Arrivabene) is remarkable for the way in which Garibaldi outwitted the Austrians in 1859. After fortifying Como as well as possible, Garibaldi proceeded to assault the fort of Laveno; but he had no artillery, the place was too strong for him, and the attempt was a failure. Hearing of this, General Urban stopped his retreat, and suddenly moved again on Varese, which was totally defenceless and upon which he levied a war contribution of two million francs. Garibaldi hastened back, and found the enemy right in his way, occupying a strong position, near the hills of Sant' Ambrogio and the famous sanctury of Madonna del Monte, and numbering not less than 10,000 strong.

"This time they felt certain of victory, and that Garibaldi had been caught in a trap. So certain were they of capturing the whole of the Italian Volunteers, that on the morning of 4th June, Urban telegraphed to Milan, that he had at last surrounded Garibaldi and hoped to have him, dead or alive, before the day closed. In fact, the Austrians had nearly turned his left wing; so that he was compelled to fall back upon Colonel Medici (who with the Second Regiment occupied the Villa Medici-Melagnono) and concentrate the whole of his forces on the narrow height crowned by that country seat. The Villa is a massive structure of the 17th century; the main roads wind up by a steep gradient, and barricades can be easily erected. On the memorable day in question, palisades and *chevaux-de-frise* were put up by the Cacciatori. To induce Urban to believe that he really meant to accept the fight, Garibaldi, as night came on, made a great display of blazing bivouac fires, and ordered his men to march up and down behind them. The sky which had been pure and blue during the day was suddenly covered with dense rolling clouds. Taking advantage of the darkness and increasing violence of the storm, Garibaldi gave orders for retreat. Silent, with their bivouac fires still blazing, the Cacciatori delle Alpi passed unnoticed close to the Austrian outposts, struck along the arduous mountain paths into the deepest gorges; and after a long, difficult and fatiguing march of many hours, through rivers and ravines, arrived at Como, whilst Urban was anxiously awaiting the moment of attack."

From Varese there is a road to Lugano and its beautiful Lake, which is mostly within Swiss territory. (*See Bradshaw's Swiss Hand-Book.*)

ROUTE 13.

MILAN TO BERGAMO, BRESCIA, SOLFERINO, LAKE DI GARDA, PESCHIERA, VERONA, VICENZA, PADUA, AND VENICE.

By railway, 176 miles, or 284 kilometres, in about 10 hours. The Stations are

Miles.		Miles.
Limito 6¼	Somma Compagna...	96
Melzo 11½	Verona (P. Nuova).	106
Cassano 15½	Verona (P. Vescova)	104
Treviglio 19¾	S. Martino	108½
Verdello 26	Caldiero	112½
Bergamo..... 32¾	San Bonifacio.....	117¾
Gorlago 39¾	Lonigo	121
Palazzolo..... 45¾	Montebello	124½
Coccaglio..... 50¾	Tavernelle	130½
Ospedaletto..... 55½	Vicenza	134½
Brescia 62½	Pojano	144½
Rezzato 68½	Padua	153
Ponte S. Marco 73½	Ponte di Brenta	156¾
Lonato (T) 77½	Dolo	163
Desenzano 80	Marano.....	165¾
Peschiera..... 81¾	Mestre	171
Castelnuovo (T.)..... 91¾	Venice	176

Cassano Station, or Cassano d'Adda, the ancient *Cassianum*, in a good position, on the Adda. Population, 5,305.

Treviglio Station, on the Adda, a curious old town (population, 10,326), near the ancient *Pons Suresli*, with a large and imposing church, containing some pictures. Here the branch railway turns off to Crema and Cremona (Route 16), passing

Correggio, which gives name to the great painter, who was born here, 1569, the son of a builder.

The next station of any importance is

BERGAMO.

Population, 35,197.

Hotels—D'Italia; La Fenice. The thrushes, larks, confetti, and fruits, are excellent.

Conveyances. — Railway to Milan, Camerlata, Verona, Padua, Venice, Lecco, etc.

Chief Objects of Notice. — Fiera, Palazzo Nuova, Duomo, Tasso's Monument.

Bergamo is the capital of the province called Bergamasco, and a bishop's see, etc., in an amphitheatre, between the Brembo and Serio, which flow from the Vatellina mountains behind. It is surrounded by walls and ditches, and has a citadel, or castle, on the top of Monte St. Virgilio, commanding a most magnificent prospect. Its outskirts extend round the bottom of this eminence, the most populous being that of S. Leonardo. Its most remarkable building is the *Fiera, or Fair House, where an annual August fair is held; an immense quadrangle, having

three gates on each side, and several streets in it, with six hundred shops, and a fountain in the midst. This fair is very useful to the town, silk and other goods being sold, or offered for sale, to the amount of one million sterling.

The *Palazzo Nuova*, or Town Hall, is a very excellent building, though unfinished, by Scamozzi. An Academy, founded by one of the Carrara family, preserves several good casts, and paintings by Titian, P. Veronese, Tintoretto, etc. There are private collections also, belonging to the Scotti, Terza, and other families, who live in the oldest, or Citta part of the town.

The Cathedral, or **Duomo*, was designed by Fontana; it contains some pictures, and the bones of St. Alexander, its patron saint.

At *Santa Maria Maggiore*, a half Romanesque church, are good paintings also, and the marble tomb of B. Colleone, a general of the 14th century, who was the first to employ artillery, on a large scale, in armies. His monument is covered with bas-reliefs. Here also is the tomb of Donizetti, the composer. The tower is 300 feet high.

In the old Augustine Church is the tomb of Father Calepino, born at Calepio, on lake Iseo, near this, who published a learned dictionary, in seven languages, 1503.

The Benedictine Church of Santa Grata, is remarkable for its profusion of carving, gilding, and an altar-piece by Salmeggia, a native.

There are besides, two theatres, a musical school, which has produced some distinguished pupils (as Donizetti and Rubini), and a reformatory for boys, founded by C. Botta, a priest, in 1815.

In the public *Place*, opposite the old Palazzo Vecchio, or Broletto, where the public library of 45,000 volumes is kept, is a monument to *Torquato Tasso, the poet, who was born here; at least, he is claimed by Bergamo, because his father, Bernardo Tasso, who was also a poet, was a native. Another native is Tiraboschi, who has written the History of Italian Literature.

It was the Roman *Bergamum*, which Alaric burnt in his progress through Italy, and was part of the Austrian possessions till 1859.

The castle was evacuated by the Austrians four days after the battle of Magenta. "On entering the town, Garibaldi learnt by a telegraph message, that 1,500 Croats would shortly arrive, and a detachment was sent to the station to capture them. The trick was frustrated by an Austrian straggler, who stopped the train about a mile off, shouting with all the power of his lungs, 'Garibaldi, Garibaldi.' So great was the consternation of the Croats at hearing Bergamo was occupied by this Italian *Teufel* (Devil) that instead of going back by train to Brescia, which they might safely have done, they abandoned the cars, and took to their legs across the open field."—*Arrivabene.*

The people are intelligent and industrious, speaking a rough Bergamasque patois, which is always put into the mouth of Arlequino, or Harlequin, who, on the stage, under a simple and rustic air, hides much acuteness and cunning. He is the successor of the old Sannio, or Zany.

Olive oil, wine, fruit, silk, iron, woollens, are the chief articles of produce. It gives name to the citrus bergamium, which yields the essence of bergamot. Every yard of the fertile soil around is turned to account by its enterprising population.

[From Bergamo excursions may be made to Lecco, on Lake Como, 20 miles, and up the Brembana, Seriana, and Canonica Valleys, in the direction of the Valtellina, and to Lake Iseo.

Lovere, a small town at the head of the Lake of Iseo, is one of the most picturesque spots above Brescia, and was once the residence of Lady Wortley Montague. It may be reached by the lake or the road from Bergamo. It is built on the side of a wooded hill, and is watered by numberless fountains. Garibaldi had his headquarters here when the news of the peace of Villafranca arrived. Count Arrivabene describes him thus:—"The General was not dressed in the costume with which the English eye has been made familiar, nor did he wear the Greek cap or the round hat with Puritan plume which the fancy of foreign painters generally ascribe to him. He was clad in the Piedmontese uniform of his rank. Whether in peace or war, he always gets up at dawn, and, if not prevented by duty, invariably goes to bed a little after sunset. During the summer he takes an hour's nap in the course of the day to strengthen himself for his work."

On hearing the news of the peace of Villafranca he offered to resign his commission, but the king would not accept it. "Italy still requires the legions you command," said the king, "and you must remain."

During the war of 1859 the passes were guarded by Cialdini and Garibaldi, to prevent an Austrian *corps d'armée* from descending upon the rear of the allies. Here Garibaldi, with his Cacciatori delle Alpi (Alp hunters), was in his true element, and showed his great experience and daring in a series of well-conducted operations, which enlisted the admiration of the Austrian general. In their retreat to Bormio before the forces of Garibaldi, the Austrians barricaded the tunnel and blew up the bridge of Stelvio, and then retired towards the Tyrol, which, being part of the German Confederation, was considered neutral ground.

From Bergamo to Lecco is now done by rail. The stations are—Ponte S. Pietro, 5 miles, the nearest to Val Brembana; Mapello, 7¾ miles; Cisano, 11¼ miles; Calolzio, 16¾ miles; and Lecco, 20½ miles, on the south-east arm of Lake Como.]

The next station to Bergamo is

Seriate (population, 2,451).

Grumello Station is on the road to Sarnico (six miles), on Lake Iseo, by omnibus. Then

Corlago Station (population, 1,249), whence a road goes to Sarnico and Lovere, on the Iseo Lake.

Palazzolo Station, or Palazznello (population, 4,129), an old mediæval town, near a fine viaduct, on the Oglio, which comes down from the Iseo Lake.

Coccaglio Station (population, 2,260), at the bottom of a hill, commanding a fine prospect.

About three miles to the right is

Chiari (population, 9,341), with an ancient cathedral and clock tower. To the left is

Iseo (population, 2,151), on the pretty lake of that name, so called from a temple of Isis which stood there.]

BRESCIA.

Hotels.—Del Gambero; Del Cappello; Del Aquila nera; Del Scudo; di Francia; D'Italia.

Excellent fish are supplied from Lakes Garda, etc. Butter, cheese, and Vino di Benaco.

Population, about 34,932; that of the province (called Bresciano) being 476,345, to 1,300 square miles.

Conveyances.—Railway to Bergamo, Milan, Camerlata, Verona, Mantua, Padua, Venice, etc.

Railway Station near Porta S. Nazzaro, about three-quarters of a mile from the town; omnibuses, one franc; carriages, one horse, one franc. 50 cents.; two horses, two francs. 50 cents.

**Chief Objects of Notice*.—Town House, Broletto, two Duomos, Museum in Vespasian's Temple.

A healthy and bustling city; capital of the province; seat of a bishop, etc.; in a rich country near the Mella. Here the Alpine Hills fall into the great plain of Lombardy, and offer many charming points of view. A naviglio or canal passes by it from the Mella, to join the Chiese, and helps to supply the seventy-two public fountains in the principal squares and streets; besides many private ones. The streets are narrow and arcaded, but there are many handsome houses and palaces. Brescia is nearly square, about one mile each way; the site of the old walls being planted over. Several buildings are conspicuous, among which are the *Torre dal Orologia*, or clock tower, the Broletto, etc. To the north-east, on a hill, is the Torre di Pallade, or bell tower, a castle-looking pile, occupying the place.

"There are few towns in Italy (says Count Arrivabene) in which the summer and autumn can be more thoroughly enjoyed than at Brescia. The city itself is one of the cleanest in Lombardy; for it is provided with so large a number of fountains that there is plenty of water to wash the streets and houses. It is situated at the foot of a charming cluster of hills, often mentioned in the verses of Catullus, together with the river Mella. All along the ridge of these hills, which are called *ronchi*, some very beautiful and even splendid villas have been built; some of them belonging to the nobility of the city, and dating as far back as the golden times of the Most Serene Republic of Venice, to which Brescia was once subject; others occupied by rich merchants, or *possidenti*, whose residences are designated by the humble appellation of *casini*." Nothing can be prettier than the effects of the setting sun, or the moonlight on the slope, on which stands Vespasian's Temple, now the museum.

**Palazzo della Loggia*, or Town House, is a richly-carved marble building, in the style of the 15th century, that is a mixture of Gothic and Roman, by Formentone and Sansovino. It has pictures by G. Campi; and one representing the condemnation of the priest Beccarelli, for his religious opinions, 1710.

The *Bishop's Palace* is worth notice. Close to it is the public library, or *Biblioteca*, founded in the last century, by Cardinal Quirini, and containing about 90,000 volumes, with some ancient MSS., including the letters which passed between the Cardinal and his French correspondents, Aguesseau, Fleury, Montfançon, etc.

There are also a collection of designs and models, for the study of the fine arts, a gallery of prints given by the Martinengo family, cabinet of natural history, and medals and some paintings. Among other curiosities is the Cross of Desiderius, the Lombard, ornamented with cameos.

The old brick *Broletto*, with its towers and battlements, built 1187-1213, offers some interesting examples of ornamental work, and has a painted ceiling by L. Gambara, a native artist. Several ancient inscriptions are let into the walls of the Monte di Pietà. Remains of frescoes may still be discerned on the houses in many streets—as Corso del Teatro, Corso di Mercanti, Strada del Gambara, etc.

The *Gallery Tosi*, now the Museo Civico, or Town Museum, is remarkable for a beautiful Christ, by Raphael, painted on wood, Thorwaldsen's Day and Night; Pampalone's Child Praying; and some other relics. The Mazzuchelli cabinet of medals deserves a visit.

The *Palazzo Avogadro* has three halls done in fresco by Romanino, and paintings by P. Veronese, Titian, etc. This and the Palaces Lecchi, Brognole, Fenaroli, and Averoldi, are all worth notice for their style of construction, or private galleries of art; as are those of the families Martinengo della Fabbriche, Martinengo Cesaresco, Gambara, Barguani, Aggeri, Calini, Fe, Barbisoni, Cigola, Guardi, etc. There are two cathedrals here. In the Cigola Palace Bayard was nursed of his wounds by the ladies of the house (1512), when Brescia was stormed by Gaston de Foix.

The old **Duomo* (Duomo Vecchio), or cathedral, called the Rotondo, near the Broletto, is of stone and brick, and is one of the most remarkable Italian monuments of antiquity. It was built between 660 and 673 by two Lombard counts, with the help of Grimaldi, King of the Lombards, and is an instance of their preference for the round style of architecture. Its outer walls are divided into 24 parts by well-modelled pillars, surmounted by a brick frieze of the simplest design. A peristyle of eight piers in the interior supports circular arches under the dome. "A splendid funeral mass, in honour of the memory of Charles Albert, was celebrated here in 1859 by the clergy (who rank among the most patriotic in Italy), in spite of the opposition of their Ultramontane bishop."—*Arrivabene.*

It has a dome, many old tombs, paintings by Moretto (a native) and P. Rosa, and the ancient crypt in the chapel of S. Filastro. Close to it is the

**Duomo of Santa Julia*, a round church of later date, and a good marble pile of the Corinthian order, begun 1604 by Lanterna, covered with statues, bas-reliefs, and other ornaments. The dome is by Vantini; many of the paintings and statues inside were the gifts of Cardinal Quirini and various families. A

handsome mausoleum to Bishop Nava is by Monti. They show here a bit of the Santissima Croce, a copy, it is said, of the very cross which appeared to Constantine. It contains a curious poem in the Brescian dialect, which Sismondi notices as peculiar. The title is "Vers Bresa recitag da du Angai ae Caradar che conduse en città l legnam per la Fabrica del Dom" (a Brescian verse recited by two angels to the carters who bring timber to the town for building the Cathedral). The "Prim Angel," or first angel, begins thus:—

Omega del Siûr ehe ghi tata premura,
Devidi terminada la sò Ciesa,
Che l pòse en premis de sta bela empresa,
Mantignif bianch e ròs finchè la dura,

And the "Second Angel" responds in the same style.

There are about 40 more churches, many of them decorated with frescoes and paintings of the Venetian and other schools, besides several native artists, as Moretto, Romanino, etc.

Santa Maria dei Miracoli, built 1437, has a richly ornamented front

Santa Maria delle Grazie, which belonged to the Jesuits, has good frescoes.

Santa Afra, once attached to a convent, and the oldest here, is the site of the Temple of Saturn, and contains Titian's fine picture of the Woman taken in Adultery. *S. Bernardo*, of the 14th century, is on the site of a temple of Hercules. *S. Domenico* has many frescoes.

At *S. Nazario's*, rebuilt 1780, is a large and splendid altar-piece by Titian, and Moretto's Coronation of the Virgin.

S. Giovanni, rebuilt on the site of one as old as the 4th century, contains many good specimens of Moretto and Romanino. *S. Clemente* is equally rich in Morettos.

Santa Eufemia has frescoes by Gambara. One of Romanino's best pieces is at *Santa Maria Calchera*.

S. Francisco, of the 13th century, has a front in the Lombard style, or mixture of Norman, and the Byzantine, with a round window, etc.

S. Salvatore, or Santa Giulia, an old half-mixed Lombard church, now a barrack, was founded by Desiderius, for his daughter Ausperga, the first abbess.

The *Priests' Seminary* is attached to the Church of S. Pietro, in Olivata, built by Sansovino, with pictures by Moretto, Toppa, etc. A College, or Gymnasium, occupies the old buildings of the Benedictine Convent, including *St. Faustino's Church*, which is rich in frescoes.

The *Great Hospital*, founded 1447, has S. Luca's Chapel, painted by Romanino and Moretto.

The large *Theatre* is new and well built. The new *Cemetery*, or Campo Santo, by Vantini, contains tombs like the Roman Columbaria.

A **Museo Patrio*, or Local Museum, open 11 to 3, stands on the slope of the hills, on the site of a Roman temple, built A.D. 72, in Vespasian's time, and contains several inscriptions (some from the Palazzo Lecchi), bas-reliefs, pavements, pillars, altars, and statues; one of which is a noble bronze Fame or Victory, above six feet high, discovered 1826; a rival to the Venus of Milo.

Remains of an aqueduct, called *Aquidotto del Diavolo, exist in the way to Valtrompia.

Brescia was the ancient *Brixia*, on the northern branch of the Via Æmilia, and capital of the Cenomani, in Gallia Cisalpina. It was colonised by the Romans 206 B.C., ravaged by the Goths, etc., and taken by the Lombards, whose last king, Desiderius, was a native.

In 1849, after the rout of the national army at Novara, the Bresclans resisted, for ten days, the legions of the ferocious Haynau. His revenge was so bitter that the Austrian General, Prince Thurn-und-Taxis, who was mortally wounded, bequeathed his property to the families of those who suffered for heroically defending the town. Their leader, Tito Speri, was hung at Mantua, in 1852.

The Allied Sovereigns spent two days here in June, 1859. Louis Napoleon was the guest of Count Fenaroli, using the same bed and table which the First Consul had used in 1796. Hither, also, Colonel Türr, of Garibaldi's staff, was brought to be nursed by the ladies of the family, after the indecisive battle at Tre Ponti, between the Volunteers and Austrians, in which 200 of the former were put *hors de combat*, and Türr shot through the arm.

On 15th May, 1863, Colonel Nullo, a Garibaldian officer, was arrested at Pazzuolo, by the Turin Government and brought to the prison at Brescia, for attempting to raise the population against the Austrians.

Among natives it reckons the famous Arnaldo di Brescia, a religious and political reformer burnt at Rome 1155; Gambara, Moretto, Vincenzo (or il Bresciano) the painters; Tartaglia, the mathematician, so named because he stuttered, in consequence of his lip being cut in the siege of 1512.

Brescia was long celebrated for fire-arms, cutlery, sabres, etc., so that there is a proverb "Tutta Brescia non armerebbe un coglione." Monti contrasts the two in the lines—

Brescia sdenosa d'ogni vil pensiero
Piu che di ferro, di valore armata.

By a careful distribution of the water around to the town mills and works, they make it twist silk, bore muskets, shell rice, hammer the iron and copper, turn grind-stones, and serve other useful purposes.

The neighbourhood is populous, and studded with country seats, and villages in every direction.

Conveyances to Gargnano and Riva on the Lake di Garda, in time for the steamers. To Cremona, four and a half miles.

Leaving Brescia, the next station is

Rezzato Station (population, 1995), where the hills are left; followed by

Ponte S. Marco Station, on the Chiese, which flows from Lake d'Idro and Val Giudicaria. Here the hills again are approached. A little to the right is Calcinato, which was the head-quarters of Victor Emmanuel in June, 1859. To the left of this is a by-road, from which the famous plain of Montechiaro spreads before the eye. Villa Bonoris in Montechiaro was the Imperial head-quarters before the battle of Solferino, at the time of the celebration of the Corpus Domini.

Lonato Station (population, 6,730), an old town, not far from Lake di Garda. Here Bonaparte defeated the Austrians, 3rd August, 1796.

A beautiful road runs from Lonato towards the Lake of Garda. From the top of a hill some of the most enchanting scenery of Italy spreads itself before the eye of the traveller. "At the Southern extremity (says Arrivabene) amidst the blue waters rises the Island of Sirmione. Its extensive gardens, its Roman ruins (said to be the remains of the Villa Catullus) and its high square tower, bearing the arms of the Scaligari, are seen on the distant horizon. The town of Desenzano is distinctly beheld from the top of the promontory of Lonato, together with the whole of the picturesque borders of the lake, commonly called the Riviera di Garda." The scene is heightened when the rising sun shines on the snowy summits of old Monte Baldo.

A short distance (four miles) to the right of Lonato on the Mantua Road is Castiglione della Stivere, were the Austrians were finally beaten on 5th August, 1796, and driven out of Italy. "It stands, says Count Arrivabene, whose paternal home was here, "for the greater part on the declivity of a beautiful hill. Monte Belvedere erects its barren top over it, on the left. In the centre, the old Gonzaga Castle, once stained with the blood of the Marquis Rodolph, frowns above the houses, with its strongly built round towers. A steep ascent, which the people of the town, in their sharp and lively dialect, call La Rata, leads to the elegant Piazza Fontana, adorned with lofty porticoes—the winter promenade of the *beau monde* of the city. Farther on, a large clean street flanked by elegant palaces, conducts you to the Cathedral—a classic structure erected upon the square top of a small hill, which, from the building, is denominated the Monte Chiesa." Solferino is a short distance to the south-east, and from the summit of St. Peter's church, Louis Napoleon beheld the field of battle on the eventful 24th of June, about five a.m.

Here is a convent of the Noble Virgins of Jesus, founded by the three sisters of Rodolfo Gonzaga, the father of St. Louis. The nuns are of two classes, the Signore, or ladies, and the Oblate, or women of inferior classes, who attend to the household duties. It is not a monastic order, strictly speaking, for the nuns are not cloistered. They go out in couples, receive visits, even from gentlemen, and entertain their friends. In former times every novice among the Signore was obliged to prove her quarters to nobility, like the Knights of Malta; and even now the majority is composed of ladies of the best families of Lombardy, Venice, and even of France and Spain. The community still possesses a good deal of land; and is famous for the delicious cakes or *biscottini*, which enjoy a great reputation throughout Italy.

The caffé or bottega of Barzise, is the place where the fashionables of Castiglione meet at certain times. The large churches were turned into hospitals for the wounded, after the battle of Solferino. Hundreds of them were collected in the Duomo, the church at St. Louis Gonzaga, the oratory of St. Joseph, etc. About 3 miles east-south-east of Castiglione is

Solferino, the scene of the great battle of June 24th, 1859, standing among hills, the highest of which commands a view of a large part of the Italian Peninsula. "From the top of a tower, called the Rocca di Solferino, and also the Spia d'Italia (*i. e.* the look-out or watch tower of Italy), and which was part of a castle belonging to the Scaligers, there is a prospect which extends from the Alps to the Apennines, Mantua, Verona, Ceresara, Bozzolo, Cremona and its broad plain, are distinctly seen; while the Lake of Garda is just visible in the heart of the Tyrolese Alps. Its geographical position has made it famous in the military annals of Italy."—*Arrivabene.*

The Austrians were nominally under the Emperor, but General Hess had planned the campaign. After calling in their garrisons, they had 140,000 men, all fresh, in two armies. Count Schlick led the right wing, designed to take Castiglione and Lonato; and Count Wimpffen the left wing, to march to Montechiaro. The ground was familiar to them, from having been their exercise ground since 1815. Their object was to outflank the French right, and cut them in two. On 24th June, their positions covered a parallel space of hilly ground, 12 miles by 9, between Lonato, Pesciera, Volta, and Castiglione; the key or centre being *Solferino*, where the hills are highest and slope down to Mincio. They held almost the same position as Würmser in July, 1796, in his descent from the Tyrol. The allied forces extended from Desenzano, on Lake of Garda, along the western ridge of hills, from Lonato to Castiglione, heading back to Carpenedolo on the Chiese. The ground is covered with small farms and fields of 4 or 5 acres, divided by low stone walls. At 2, before sun-rise, the allies began to move. Victor Emmanuel advanced on Pozzolengo with Benedek in front; Baraguay d'Hilliers, from Esenta to Solferino; M'Mahon from Castiglione on Cavriana; Niel and Canrobert in the plain, on Guidizzuolo and on Medole. The battle began about 6. Their great object was to carry Solferino at any cost, and then by flank movement to beat the Austrians out of Cavriana.

Louis Napoleon and his staff were on Monte Fenile. The Tower Hill of Solferino was finally carried by General (now Marshal) Forey; the Austrians under Stadion, retreating to Cavriana, after a fierce and deadly struggle of many hours. At 2, M'Mahon being out-numbered by the Austrians, was joined by Niel, from Medole, and assumed the offensive, at 4 Cavriana was carried; and the Kaiser (weeping it is said) left Casa Pastore, which was then occupied by Louis Napoleon. The retreat of the Austrians was made in a fearful summer storm of thunder, lightning, and rain.

The victory, splendid as it was, was bought by the loss of 12,000 killed, wounded, and missing, on the French side; and 5,500 on the Sardinian. Among them were 720 French officers, and 220 Sardinian. General Forey was among the wounded. The total

loss of the Austrians was upwards of 20,000, besides 30 guns and some banners. They believed their position at Solferino to be impregnable and boasted that they were certain to be in Milan in 5 days. The appearance of the field after the battle is described by Arrivabene.

The Austrians would not allow that they were beaten. Their first defeat was only an able flank march on the Adda; the second a well-conceived retreat on their positions within the Quadrilateral. With a month's rest, and under the real leadership of Baron Hess, they thought the disasters of Magenta and Solferino might be retrieved.

Victor Emmanuel's army at San Martino was opposed by Benedek's division, and had such hard work to keep ground, that Benedek told the Kaiser he would cut them off from the French by the 10th. Contracania and other positions were taken and retaken three and four times over; at the fourth time Victor Emmanuel rode into the midst of his troops and said, "My children, we must retake San Martino and hold it, or we must '*make San Martino.*'"

In Italy, it is customary to remove on San Martin's day (Martinmas), and this flitting is called to "make San Martino." The village was taken, but was retaken for the fifth time by the Austrians. Mollard's Sardinian division had lost one-third of its numbers; when it was re-inforced by Aosta's brigade, despatched from the field of Solferino. The King cried out "Avvaute alla carica" (to the charge), and after four hours' fighting San Martino was occupied. Benedek having received orders to retreat. In these battles, men of the first families in north Italy served as privates in the Royal army; members of the Visconti, Trivulzio, Pallavicino, Medici, Gradenigo, Borromeo, D'Adda, Corsini, Mosto d'Este, and other well known houses.

The line now follows a deep cutting, a tunnel, and comes suddenly in view of a splendid panorama of *Lake di Garda*, with Monte Baldo in the distance, and the Alps beyond. Then a viaduct of 15 pointed arches, leads to

Desenzano Station (*Hotels:* Vittoria; Albergo Imperiale; population, 5,000), a little port, with its old tower, looking on the Lake di Garda, and the Sermione point, where there are ruins of a palace of the Scaligers, now called the Grotto of Catullus. Salso, on the Cape, was the residence of Lady M. W. Montague.

Omnibuses to the town. Its vino santo is worth tasting. This is the nearest Custom House to the Austro-Venetian frontier. Salo was occupied by Garibaldi on the 18th June, 1859, when the *Francis Joseph*, Austrian steamer, was fired into and sunk. She had been ordered to steer to this side of the lake, at the moment a Piedmontese battery had arrived, Garibaldi ordered the officers in command to send her a warm salute. It was so well done, that two round shot soon smashed her stern; and as she was about to retreat, a well directed hand grenade, falling on board exploded the magazine, and in a few minutes she was in flames. Before the *Benedek* could be sent from Peschiera to help her, she sunk, with the loss of nearly all on board.

Pozzolengo Station (population, 2,053), the nearest station to the frontier, here marked by the Mincio, which flows out of Lake di Garda, and is crossed by a high level bridge before reaching

Peschiera Station (population, 1,700), the first Austrian town, where passports, etc., are examined. It had a castle of the Scaligers. This is a port on the Lake di Garda (steamboats to Riva, at its head, in four hours), and a strongly fortified position; making one of the *Quadrilateral*

Castelnuovo Station was burnt and almost destroyed in 1848, by the Austrians, in revenge.

Somma Compagna Station, from which the line runs across the Adige, to the Porta Nuova station, at Verona.

VERONA, styled "la Degna," or Worthy.

Population, 60,000, but two-thirds belong to the Austrian garrison.

Hotels.—I. R. des Deux Tours, kept by M. Paul Barbesi, very good accommodation, well situated. Hotel de la Tour de Londres, a very fine building, and a good hotel, now greatly improved, and well conducted.

Railway Stations.—Porta Nuova, ¾ of a mile, that of Porta Vescova, 1¾ mile from the city.

Conveyances.—Omnibuses, fares, 1 fr. each person; cittadini, carrying four persons, 2 fr. 50 cents. The two railway stations are about 2½ miles apart.

**Chief Objects of Notice.*—Amphitheatre; Piazza dei Erbe; Piazza dei Signori; Scaliger Tombs; Cathedral; Paintings by A. Veronese, P. Veronese, Brusasorci; Juliet's Tomb; Roman Gate, Architecture, by Sanmichele.

An old, middle-aged looking city, seat of the Austrian head-quarters, of a bishop, etc., and standing on a bend of the swift Adige, at the foot of the Tyrol Alps, in a picturesque and healthy spot. The river divides it in two, the smallest part, to the east, being called Veronetta. Some of the streets are wide; the best is Strada del Corso, leading to Porta Stuppa.

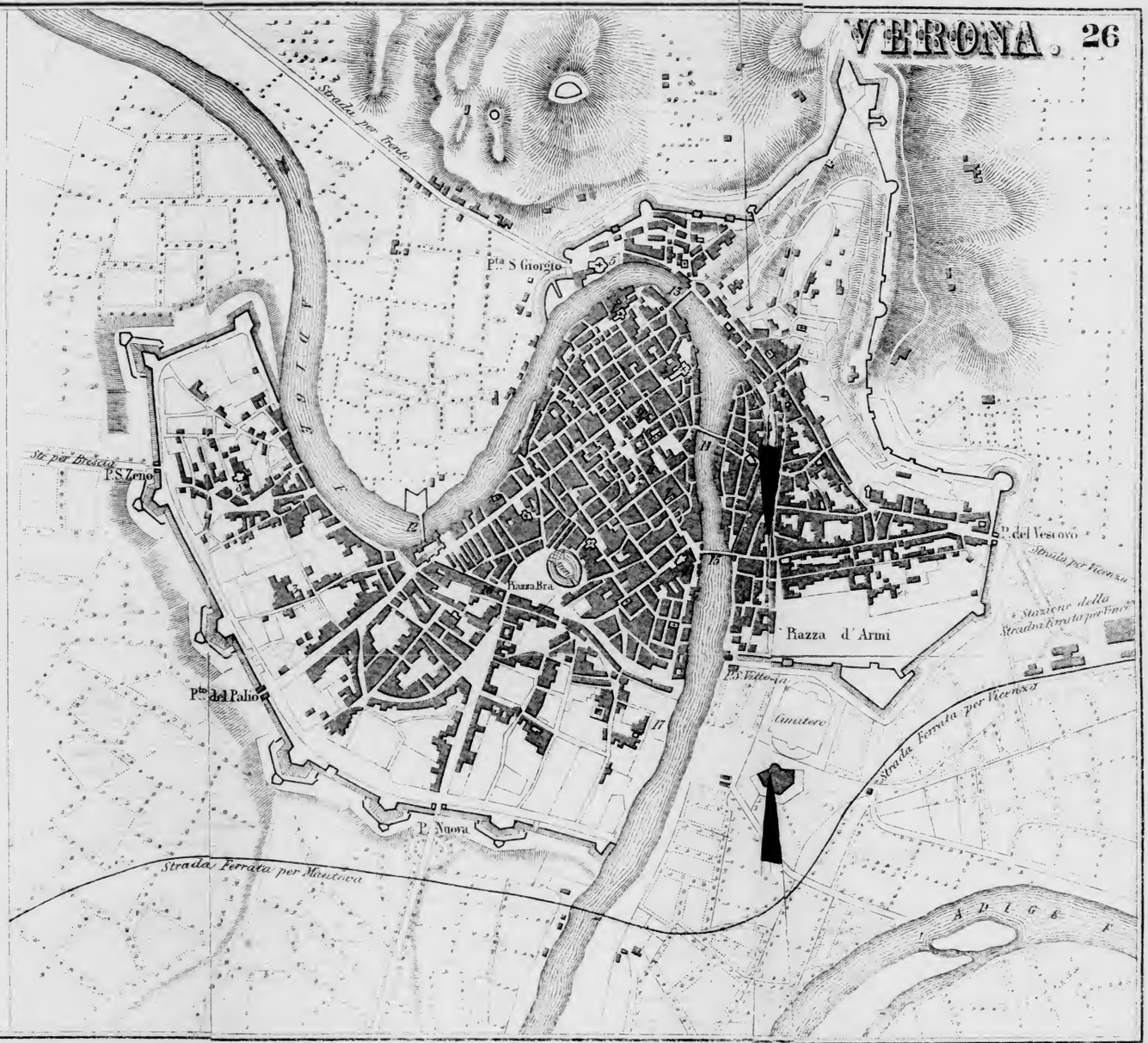
Verona being built on the sides, and at the bottom of a theatre of hills, when the floods come down, the low lying parts of the town are put under water. The walls, built by Theodoric the Goth, whose favourite seat it was, are strengthened by ancient towers; but the heavy bastions, built by Sanmichelf, in the 16th century, are mostly gone, and Verona is now strongly defended by works to the number of forty-four, adapted to modern strategy, erected on every possible height, by the Austrian engineers, which makes it the key of their Italian possessions. With Peschiera, Mantua, and Legnano, it constitutes the famous military *Quadrilateral*, out of which it is said no army can get without defeat.

It is remarkable for its Roman remains, as well as for the (pretended) Tomb of Juliet, who, as every reader of Shakspeare knows, died here a victim to love; and the contests of the Montecchi and Cappelletti, or, Montagues and Capulets—

> "Two households both alike in dignity,
> In fair Verona, where we lay our scene."

The tomb is shown at an inn, or osteria, which belonged to the Capulets.

VERONA. 26



Chiese principali

1 Cattedrale
2 S. Anastasia
3 S. Bernardino
4 S. Fermo Maggiore
5 S. Giorgio
6 S. Maria in Organo
7 S. Sebastiano
8 S. Zeno

Stabilimenti Pubblici, Palazzi ecc.

9 Municipalità
10 Tombe di Scaligeri
11 Posta delle Lettere e Diligenze — Erariali
12 Ponte di Castel Vecchio
13 " della Pietra
14 " Nuovo
15 " delle Navi
16 Teatro Filarmonico e Museo Lapidario
17 Tomba di Giulietta

Verona at one time ranked second to Rome for its remains of ancient buildings. As the bulwark of Upper Italy, it was the favourite seat of Odoacer, Theodoric the Goth, and of King Pepin, and other descendants of Charlemagne. It was ravaged by the Huns, in the 10th century.

Besides Catullus and others, it gave birth to two well known painters, who are usually designated after their native city—Paolo Veronese (or Cagliari), who lived between 1530-88, and whose chief works are at Venice, marked by a florid style, and brilliant colouring. The other, Alex. Veroncse (or Turchi, his family name, or Orbetto, because he had a blind father), lived from 1582 to 1648, and painted in a mixture of the Lombard, Roman, and Venetian schools; he is equally noted for his fine colouring. His best pictures are at the Misericordia, and S. Stefano, in Verona.

The extent of the city is about six miles. Remains of the fortifications constructed by Sanmicheli, or Sammicheli (another native), the first military engineer of his day, and the architect of many buildings here, who died 1559, are yet visible; among which may be noticed the Porta Nuova, on the right of the Adige; the tower of S. Angelo on the left, and the Spanish bastion; but his best work is the Porta del Palio, or *Porta Stuppa, of rusticated Doric, which, though imperfect, is reckoned a very excellent performance.

Near this part of the town are the triumphal arches, as the *Porta de Bosa, or dei Borsari, in the Corso, a Roman relic, built about 252-55, in the Emperor Gallienus's time, by Vitruvius, in the form of a noble arch, with small arches above; Porta del Foro Giudiziale; Porta di Lione (imperfect); and the site of a fourth (close to Castel Vecchio), a work of Vitruvius, in honour of the Gavi family. The old three-arch bridge at this point has a very wide arch, not in the middle of the river, but on one side; it is 130 feet span, and rises 40 feet, and was built by Can Grande, the second Scaliger.

But the **Amphitheatre* in Piazza Brà, is the great attraction here, and ranks only second to the Roman Colosseum. Its external wall is entirely gone, except four arches, and the parts above them; but the inner circle, with the concentric benches, staircases, and the parts about the arena, are nearly perfect. An annual sum is devoted to keep it in repair. It is pierced by seventy-two Doric arches, supported by pilasters, in each of the three stories, leading into the passages, or vomitories. Outside it was an oval, 500 feet by 404 feet, and 98 feet high. The arena is 242 feet by 146 feet. A theatre stands in the midst, over a reservoir. When a fête was given to Francis I., its forty-five gradini, or rows of steps, accommodated 50,000. At each end of the long axis, is a principal doorway, with a balustrade above. It was built of brick, and great marble blocks, in the reign of Domitian and Trajan, about the end of the 1st century, and is kept in tolerable preservation. Near this, is the theatre of the Accademia Filarmonico, built in the last century, Count Pompei, having a portico (after Palladio), ornamented by inscriptions and bas-reliefs collected for that purpose, by Maffei, author of *Verona Illustrata*, whose bust is placed over it.

Among private seats or palazzi, are the following:

Palazzo Bevilacqua, of rusticated Doric and Corinthian (but unfinished), with a rich frieze. This is by Sanmicheli, and contained many remains of antiquity, the best part of which is at Munich. It is now neglected.

Palazzo Canasso, built for Bishop Canossa, by the same architect, 1528; a rustic basement and Corinthian pilasters.

Palazzo della Grana Guardia Antica, in Piazza di Brà; a square, by Palladio, facing the amphitheatre, which might stand for "an open place in Verona," in Shakespeare's play.

Palazzo Pompei (now the picture gallery), by the same, in the fluted Doric style, with one range of arched windows.

Palazzo Vergi, by the same, on an arched base, with fluted Doric pilasters.

Palazzo Giusto, in Veronetta, has fine gardens, and commands an excellent view over the city. It is reached by steps and inclined planes. Here are cypresses nearly 130 feet high.

At the brick *Palazzo dei Maffei*, in Piazza della Erbe, Maffei the poet and antiquary was born. It has a remarkable spiral staircase.

The Rotari and Gazzola families have collections of painting and virtù. At the Palazzo Ridolfi is a curious painting by Brusasorci, of the Procession of Clement VII. and Charles V., when the Emperor was crowned at Bologna.

The Museo Lapidario, a work began by Maffei, has an Ionic portico.

On the **Piazza dei Signori* stands the Scaligers' old picturesque castle, now called *Palazzo del Consiglio*, built by Fra Giocondo, a native monk of the 15th century, after designs by Sonsovino, and having a façade ornamented with bronzes, statues, and marbles. The best of the former is an Annunciation, by J. Campagna; the statues are those of eminent natives, as the younger Pliny, Cornelius Nepos, Catullus, Fracastore (the physician), Maffei, etc.

In the same square are the Law Courts (Palazzo di Giustizia of the 18th century), and Scaliger's brick campanile, 300 ft. high. "The lower part is absolutely plain and solid; the upper story of the square being pierced with one splendid three-light window in each face, above which is a boldly-projecting cornice, marking the roof. On this is placed an octagon two stories in height, which, with the cornice, is as graceful as anything of the kind in Italian architecture."—*Fergusson.*

In the picturesque **Piazza delle Erbe*, or vegetable market, adjoining, is another old building, the Casa dei Mercanti (1301), or Exchange, with a statue of the Virgin, and the pillar of St. Mark, which is a block of Verona marble. This Casa was rebuilt by Pompei; it has an eight-column portico, and is 100 feet long. East of the Piazza dei Signori, near a small church, is the **Mausoleum* of the Scaligero, who formerly ruled over the town. It is curious for the antique taste of its monumental effigies, on horseback, and with its pinnacles, statues, pyramids, bas-reliefs, etc., is some-

thing like an elaborate Gothic cross in style. One of the best monuments is that of Can Signorio, who murdered his two brothers, and is here duly supported by figures of Charity, Faith, etc. Another belongs to Can Grande (*i. e.* the Great Dog), the friend of Dante, who refers to him as the

"gran Lombardo
Che in su la *Scala* porta il santo *Uccello*,"

i. e. the ladder and eagle, which figure in the family arms, on the beautiful trellis. The fretwork and small statues look quite fresh; the stone coffins are suspended in the air. A third monument is dedicated to Bartolommeo, in whose reign Romeo and Juliet lived.

The year 1303 is fixed by the Veronese as the date of Juliet's story, which they seem very tenacious of. Luigi de Porta, of Vicenza, was the first who gave it a connected form in his novel of "Giulietta," published 1535. In his preface he says it was told him by one Peregrino, "an archer of mine, a pleasant companion, and like almost all his countrymen of Verona, a great talker."

The red marble **Tomb*, certainly not the genuine one, though it may cover the lovers' grave, is in the wild and desolate conventual gardens of the Orfanotrofio, facing the river and railway, once a cemetery; "a situation," says Byron, "appropriate to the legend."

The old Palace of the Cappaletti, now a decayed Inn, marked by a cappello or hat, with its uncouth balcony and irregular windows, is still standing in a lane near the Market Place.

"And shall I sup where Juliet at the masque
Saw her loved Montague."

Of the forty churches, the

**Duomo*, or Cathedral of Santa Maria Matricolare, is a Lombard Gothic structure, in brick and Verona marble, partly built 1453-73, but in part as old as the 6th century, with round and arched windows. Its circular apse is ornamented with tall slender pilasters, out of all proportion, according to the usual standard; and it has a profusion of figures carved on its front, including two of Charlemagne's peers, Roland and Oliver, and the Adoration of the Magi, with a porch rising arch over arch, adorned with large griffons. Within is a fine Assumption, by Titian; a bronze Crucifix in the choir, by Sanmicheli; another by Bellino, in St. Nicholas chapel; also, the tomb of Pope Lucius III. (who died here 1185); another of Branchini (a rich native); a rich library of MSS. in the Chapter House, etc. One monument is a Roman relic, being that of Julius Appolonius and his wife.

**S. Zanone Church*, built 1045-1178, is another good specimen of the Lombard style. There is a descent to it of 11 steps, and a rise inside of 16 to the altar; below which is an ancient crypt. It has bronze gates and curious ancient carvings in the portal; and the tombs of the saint, of King Pepin, its founder, and A. A. Valerian; with old frescoes in the cloisters, and A. Mantegna's Virgin on the Throne, etc. Its pleasing campanile is of the 12th century, and the cloister is elegant. At the west end is a red porphyry tazza, 9 feet diameter. "This beautiful church shows traces of the same style of decoration as are exhibited in the apse of the cathedral; pilasters being used here almost as slight as those, but so elegant and so gracefully applied as to form one of the most pleasing decorations of the style."—*Fergusson.*

S. Bernardino has a chapel (Cappella Pellegrina) which is one of Sanmicheli's best works; being a decorated rotunda, 30 feet across, 64 feet high, of fine bronzino stone, that is, of hard stone which sounds like bronze.

At *Santa Anastatia*, a good specimen of Italian pointed Gothic (1260-1307), are paintings by Veronese, J. Bernardi (Christ in Garden), C. Rodelfi (a Flagellation); with a cinque-cento altar-piece, a beautiful pavement, etc. At the *Capuchin* Church is a Dead Christ, by A. Veronese, one of his best works. At

S. Stefano, in Veronetta, is another, the Passion of the Forty Martyrs; and at the Misericordia Hospital, another, the Descent from the Cross.

S. Helen's Church contains the Virgin and Constantine, by Brusasorci, a Veronese artist.

Santa Eufemia has his David Playing on the Harp, and Moses with the Two Tables of the Law, and B. de Moro's St. Paul; also some of the best specimens of Parotto, another native artist.

S. Giovanni has Baptism of Christ, by Farinati. Several of the churches are old, that of *S. Nazario e Celso*, in Veronetta, is of the 7th century, or at least its monastery, with its old wall paintings and galleries was of that age. In the church is a Holy Family, by Raphael.

S. Fermo Maggiore, mostly built, 1313, is partly in the Lombard style, with pointed windows. It contains several ancient paintings of the 12th century, the Quiriani Mausoleum, and tombs of the two Brothers Alighieri, descendants of Dante.

Santa Maria-in-Argano, at Veronetta, began 1542, by Sanmicheli, has a façade of columns and pilasters. It contains a St. Bernard beaten by Devils, by L. Jordano; Guercino's Guardian Angel; and A. Veronese's St. Francis; with various specimens of *tarsiatura* or inlaid work, by Fra Giovanni, of the 15th century.

S. Giorgio, by the same architect (the body, by Sansovino), has two good pictures of A. Veronese; one, the Martyrdom of St. George. A Famine by Farinati, Brusasorci's Manna, and the Baptism of Christ, by Tintoretto. The Pal. Pompei on this side of the town is also by Sanmicheli.

The interior of *S. Tommaso* (*i. e.* Thomas à Becket), is a another work of Sanmichell. It contains some of the earliest works of Carotto.

Santa Maria della Vittoria, has a Descent from the Cross, by P. Veronese. *S. Paolo di Campo Marzio* was built by Pompei.

The church of *Madonna de Compagna*, at the village of San Michele, outside the city, is a beautiful colonnaded rotunda, by Sanmicheli, but eight-sided within, and surmounted by a large dome.

The *Lazzaretto*, by Sanmicheli, is an immense space, 728 feet by 357, surrounded by a wide arcade on pillars, and having a round chapel in the middle. It stands 3 or 4 miles from Verona, and is turned into a powder magazine.

A *Cemetery* in the Campo Marzio, laid out by Barbieri, 1832, is 600 feet square, within a colonnade, and is one of the best in this part of Italy.

The *Pinacoteca*, in Palazzo Pompei contains nine rooms of paintings, by Veronese, Brusacorci, and other artists, illustrative of the history of the town, and other subjects; with a collection of fossils from the volcanic hills in the neighbourhood.

Calderari is the architect of the Seminario for Priests, and of the Casa Cocastelli. The Collegio de Fanciuilli (*i. e.* for girls), is the work of Malacarne, 1822.

The ancient Chapter Library, already noticed, contains 12,000 vols., and 540 MSS., some as old as the 4th century, and among which are several poems by Dante. It was here that Petrarch discovered Cicero's Epistles ad Familiares; and Niebuhr, in 1816, the Institutes of Gaius, a Roman lawyer of the time of Antoninus Pius. The latter MS. is a palimpsest, consisting of 127 skins of parchment on which the four books of Gaius had been first written; these were washed or scraped out by the monks of a later day, and re-written with the Epistles of St. Jerome (one portion has been used twice over). In this condition, the original, with all its erasures and abbreviations, was made out, and first published in 1820.

Three other bridges cross the Adige, besides that near the old Castel Scaligeri. That of di Pietra which has two Roman arches in it, leads to the barracks on the site of the Castel and Church of S. Pietro, in Veronetta; this castle was occupied by the French, 1797, after a hard struggle. From it and from Castel Felicé bastion, behind it, there is a fine prospect of the country around.

Some traces are seen of the old wall of Gallienus.

Pindemonte, the poet, and Isotta Nogarola, a learned lady of the 15th century, were natives of Verona, besides those already mentioned.

Many country seats are dispersed about the town, belonging to the nobility and old Italian families At Caldiero is a good mineral water. At Garganano, Dante wrote part of his *Purgatory.*

Ronca and Bolca deserve notice for the volcanic hills close to them, where many fossil shells, fish, and plants have been found in the basalt and limestone. Ponte della Viga, in the mountains, is a natural bridge, 100 feet span.

Among the products of this quarter are gloves, oil, and wine. The silk trade used to employ 10,000 hands.

A *Congress* was held here, 1822, by the principal powers, at which the Emperors of Austria and Russia, and the Kings of Prussia, Sardinia, and Naples, were present, but no British minister appeared, though Wellington was sent unofficially. It decided on allowing France to send an army into Spain, in behalf of the old monarchy. Lord Broughton, in his *Italy*, describes a concert given to the Allied Sovereigns, in the amphitheatre, on this occasion, and how Alexander took pains to ingratiate himself with the people, by "rambling" about in pretended incognito, and seizing the hands of the ladies whom he happened to encounter in the street.—offering sequins to the boys; a *legion of spies* hovering around him all the time.

Excursion to Trent and Botzen in the Tyrol, by rail; to Mantua, by rail, opened 1864, passing Villafranca. (See Routes 17, 18.)

From Verona, the train leaves Porta Nuova, or Porta Vescova, the latter at the east end of the city, after crossing the Adige. The line to Venice was opened 1846.

The route to Vicenza is through a fertile plain, where the vine is twisted round the mulberry trees. It is bordered on the north by hills cultivated to their summits, behind which are the Alps dividing Italy from the Tyrol. These hills are chiefly limestone, yielding good red and other marbles. The Euganean hills are to the south.

Caldiero Station, the Roman *Callerium*, from a sulphur spring, over which a bath was built in the year I A.D. Here the French were defeated by the Austrians, 12th Nov., 1796, who occupied the heights under Alvinzi. Bonaparte was obliged to withdraw his troops to Verona and wrote a despondling letter to Paris, but on the 14th he marched out quietly and turned their position at Arcole. In 1805, a battle took place here between Massena and the Austrians under Prince Charles.

At Colognata, opposite, is the seat of the Pompei family, one of whom was Count Alessandro Pompei, the architect of the Exchange at Verona. Soave Castle stands on a hill near this.

S. Bonifacio Station. It gives name to a family whose old tower here serves as a campanile to the church of Villanuova.

Down the Alpone, three miles south, is the famous village of

ARCOLE, in a marshy spot where it joins the Adige, intersected by causeways, one of which lead to the bridge, now marked by a pillar. Along this Bonaparte advanced 15th November, 1796, to surprise the Austrians. Two battalions of Croats and Hungarians with artillery defended it. The French twice attempted to storm it amidst showers of grape shot and musketry; and a third time Bonaparte headed them with a standard as far as the middle of the bridge; but they were repulsed, and he himself was thrown into a pond and nearly lost. General Gayeux, by marching round another road, took the village, but it was retaken by the Austrians the same night.

On the 16th, the French again attempted to carry the bridge, but were driven back with immense loss, especially of officers. They attempted it again the next day without success, but Angereau having by a flank movement taken the village once more, Alvinzi retreated on Montebello, with a total loss of 8,000 in killed and prisoners. Further down the Adige is

Legnano, a fortress and market town.

Motebello Station, so called from the cultivated hills near it, one of which has an old fortress on it, is a town not to be confounded with another Montebello near Voghera, which gave Marshal Lannes his title. Lannes, however was with Bonaparte at the

bridge of Arcole, and in 1808 performed a similar act of daring at Ratisbon, at the head of a scaling party. A fine prospect of the Berici hills, a volcanic range near the line, opens out; on one of which is an old ruined castle of the Montecchi family—the Montagues of Shakspeare.

The Vicenza terminus is in Campo Marzio under Monte Berico.

VICENZA, called "Antica," or the Ancient.

Population, about 36,000.

Hotels.—La Ville; La Stella d'Oro; Le due Ruote; Inn due Mori; Parigi; Capello Rosso.

Chief Objects of Notice.—Teatro Olimpico and many palaces, by Palladio; Duomo, Madonna del Monte; Villa Capri. Paintings by P. Veronese, Bassano, etc.

The ancient *Vicentia*, of which the Consul Aulus Cæcina was a native, founded as far back as 302 B.C., in a hilly and fruitful spot. It is the seat of a delegation and a bishopric, etc., is of a regular shape, and about three miles round, with narrow, arcaded, winding streets, surrounded by a double wall, and traversed by the Bachiglione and another mountain torrent, which frequently do harm by their inundations. Of six bridges, the best is the Ponte della Barche, or di S. Michele, remarkable for the size of its single arch and the beauty of its marble parapets, in allusion to which they have a saying here—"Buy a river, or sell the bridge."

"Near Vicenza the white villages and gaudy summer-houses, and battlemented walls of gardens, crown the summits of vine-covered conical eminences, hardly to be called hills. The immediate approach to the city is through a suburb of detached villas; but the general effect is much more pleasing than the individual examination of these paladian abodes, where mansions of porticoes and pediments, with an approach between sculptured pilasters, surmounted by statues of gods and heroes, are frequently found to be in a cabbage garden, enclosed by four dead walls."—*Lord Broughton's Italy.*

Vicenza was the native town of the famous architect, *Palladio* (1518-80), the author, with Scammozzi (another native) of many of the numerous private mansions or palaces, some of which have never been completed; so that on the whole the general appearance of the town is unequal. His buildings are in the Classical, as distinguished from the Gothic style, well proportioned, and usually having a front of two architectural orders. His statue, by V. Gaiassi (1859) stands near his house in the Corso.

The best work of Palladio is the **Teatro Olimpico*, in a narrow lane, so called after the Olympic Academy, one of the oldest institutions in Italy, at whose cost it was erected, though not finished till 1584, after the architect's death, by Scammozzi. He took for his model the ancient theatres, which were semi-circular. His, however, is semi-oval, 96 feet by 45, with a triumphal arch (in honour of Hercules) like the entrance to a town. This is the proscenium, a place for the spectators, who sat on 14 rows of steps, at the top of which is a tribune or balcony on pilars, 16 feet high. It holds about 2,400 persons, but is seldom opened except for balls and concerts in honour of great personages; the last occasion was in 1855.

From the *scena*, or *faciata* itself (at the centre), seven avenues or streets stretch across the stage, in which are seen fronts of houses, temples, etc., carved in relief, and adjusted according to perspective. All this is styled mere ginger-bread and trumpery by some architects, though it was greatly admired at the time. Part of the façade not occupied by the proscenium is decorated by Corinthian columns, supporting an attic, with many statues, of which there are 95 in all. The first piece acted in it was "Œdipus," translated for the occasion by the patrician Giustiniano, and acted by L. Grote, a blind poet of Adria.

Among the palazzi worth notice are two public ones. That called the Basilica, or **La Ragione*, for the administration of justice, is on the fine square or Piazza de' Signori. It is a Gothic edifice, improved by Palladio's loggia and double portico, enclosing a hall for suitors. It is one of his most successful designs, "being the only entrance, perhaps, in which an addition of that age and style has improved a building of the Gothic period."—*Fergusson.*

Opposite this is the *Palazzo del Capitanio*, or *Prefettizio*, of the composite order, also by Palladio. Here are some good works; as a portrait by Vandyke, a Virgin, and another picture by P. Veronese, St. Joseph and St. Catherine and the Adoration of the Magi, both by M. Figolini, and Bassano's St. Rocco healing the Plague.

Near the last, and on the same side, is the *Monte di Pietà*. The middle of the square is ornamented by a slender Venetian campanile tower, 300 feet high, and the column of St. Mark.

The *Piazza di Isola*, where the two streams unite, is large, but the buildings are not remarkable.

Other works of Palladio are—*Palazzo Barbarono* and *Palazzo Colleoni Porto*, both in Via Porti. "The Barbarono Palace perhaps shows Palladio's style to the best advantage. The proportion of the orders one to another is good, so is that of the solids to the voids; and the whole has a palatial, ornamental air, and with as little false decoration as is perhaps compatible with the style."—*Fergusson.*

Also, the *Palazzo Franceschini*; *Palazzo di Porto*, or *Ca' del Diavolo*, in Piazza del Tello, now the Seminary Library; *Palazzo Valmarana*, with its colossal pilasters; *Palazzo Tiene*, a large rusticated but unfinished structure, formerly the Douane; *Palazzo Trissino dal Vello d'Oro*, near the Porta di S. Bartolommeo, on the north side of the city. This last was one of the earliest of Palladio's construction.

Another *Palazzo Trissino*, in Via del Giudeci, near the Corso, is by his follower, Scamozzi; and the *Palazzo Cordellina*, now the Elementary Schools, by another follower, Calderari, and a native of Vincenza, like his predecessors. In the Corso, near Porta di Verona, is Palladio's house. That of Pigafetta, the companion of Magellan, is near the Basilica, in the half-Venetian style of the 15th century (1481). Under the windows are carved roses, and the motto, "Il nest Rose sans Espine." The Palazzo del Conte Schio differs from other palaces here in being in the full style of Venetian Gothic.

"Vicenza is a city dear to all admirers of the Renaissance style, not only as being the birthplace of Palladio, but as containing by far the greatest number, as well as the most celebrated productions of his genius. Strange to say, however, it is not in Vicenza that these can be studied to the greatest advantage, as, unfortunately, most of them are of brick, concealed under stucco, and are constructed with wooden architraves, and all the shams we blame so much in the architecture of the present day. The city, too, is now sunk into decay, and most of its palaces are deserted, so that the buildings themselves have an air of shabbiness most destructive of architectural effect; and are, in fact, better studied in drawings."—*Fergusson's Architecture.*

About forty churches still remain here; many, of course, of inferior class. Specimens of Mortagna, Andrea Vicentino, and other native artists are abundant.

The *Cathedral* is a large, 15th-century, Gothic church, with a crypt chapel under the choir, which is ascended by twenty steps. It contains some of the best works of Zelotti.

At the *Santa Corona*, are a fine Adoration of the Magi, by P. Veronese; Descent from the Cross, by Bassano, a native; a beautiful Baptism of Christ, by G. Bellini: and (over the porch) Christ crowned with thorns, by Tintoretto, a rich composition. It contains some old Gothic tombs, and mosaic work at the high altar.

S. Michele's Church possesses a Tintoretto also, St. Augustine Healing the Plague.

At *S. Bartolomeo*, a Descent from the Cross, by Buonconsiglio, and the Adoration of the Magi, by M. Figolino.

At *S. Biagio*, The Flagellation, by Guercino.

At *Corpus Domini*, the Descent from the Cross, by J. B. Zelotti.

At *Santa Croce*, the same subject by Bassano; and Paul Veronese's Dead Christ, in the sacristy.

S. Rocca, Healing the Plague, by G. Bassano; a fine specimen of this artist.

At *Santa Maria de Campagnano*, pictures by the same master, and Pordenone.

S. Lorenzo's old Gothic church, which had become a magazine, was restored in 1836. It has a fine porch, and several monuments.

The new **Pinacoteca*, or Picture Gallery, is in the Palazzo Chiericati, a vast building, by Palladio, with an arcaded façade of Doric and Ionic columns, lately restored. It contains several pictures, the best of which are—a Holy Family, by P. Veronese; a Madonna, by Guido; Magdalene, by Titian; a half figure, by A. Carracci; Christ and the Virgin on a Throne, by Bassano; portraits by Bonifacio, Giorgione, etc. An Assumption, by an old Venetian painter, Maestro Paolo, is dated 1333. But the most remarkable picture is the *Christ and St. Gregory I. of P. Veronese, which was the chief attraction of the Madonna del Monte Church down to 1848, when it was cut to pieces by the Austrians. It was afterwards patched together, and placed here. Here also are the MSS. and architectural drawings of Palladio and his disciples; with cabinets of natural history, etc.

At the Public Library, or Biblioteca Bertoliana, open daily, are 30,000 volumes, and 300 MSS., including a Latin Bible of the 13th century, and rare copies of Italian and other classics.

Outside the Porta del Monte is a triumphal arch, by Palladio, whence a covered arcade of 180 arches, half-a-mile long, terminated by a staircase of 200 steps, conducts to the entrance of the

**Madonna del Monte*, a famous convent or pilgrimage, on Monte Berico, whence there is a splendid prospect as far as the Adriatic. Among the paintings is B. Mantegna's Adoration of the Virgin.

On the top of a grassy knoll is the celebrated Rotunda, or **Villa Capri*, a round building, first built by Palladio, for the Marquis Capri, and often imitated; as at Lord Bexley's seat, at Footscray, and at Chiswick. "It is a square of about 70 feet each way, with a recessed portico on each face, of the Ionic order, and enclosing a domical apartment of 30 feet diameter in the centre. It is, perhaps, the most classic and temple-like design ever applied to domestic architecture. Copies more or less exact are found in every country of Europe. It is certainly not suited to domestic purposes, especially in northern climes, but there is a charm about it which it is impossible to deny."—*Fergusson.*

The Roman remains at Vicenza are but few. Fragments of a theatre, supposed to be of Augustus's age, and of a palace, are seen in the Pigafetta and Baptistelli gardens. Three arches of an aqueduct are seen at the village of Olbia,

Outside Porta del Castello is an ancient church tower. The Cemetery, on the Treviso side, contains a monument to Palladio, by Count Velo.

The water-mills for winding and preparing silk deserve notice at Vicenza; its silk manufactures are the most important in North Italy. In artificial flowers, also, it carries on a large trade. The neighbourhood is extremely fertile, and rich in fossils and minerals, and volcanic rocks. Among other spots which the Naturalist may visit, are, the Labyrinth, or Grotto dei Cavoli; the mineral waters of Recoara, Barbarano, the hills of Bretto, etc. An excursion may be made to Schio, in a fertile spot, about 15 miles on the Trent road, whence the German settlers, called *Sette Commune* and Val Sugana may be visited. (See *Bradshaw's Hand-Book of Switzerland and the Tyrol*).

Vicenza was bombarded for eighteen hours by Radetzky in 1848, and forced to capitulate to the Austrians.

Besides the natives already named, it reckons the priest, Fra Giovanni, who attempted to bring about a general peace in a great meeting, held near Verona, 1233, which ended in burning six heretics.

The country between Vicenza and Padua, down the Bachiglione, is flat, but well cultivated; the line passes two short tunnels. The only station is

Pojano, about half way.

The terminus at Padua is outside Porta Codalunga, at the north side of the city.

PADUA, or "Padova la Forte" The Strong, as the Italians style it.

Hotels.—Stella d'Oro (Golden Star); Aquila d' Oro (Golden Eagle); Croce d' Oro (Golden Cross); the Brewery, near Santa Sophia. Café Pedrocchi, a noble building, including a casino or assembly room, and cased inside and out with marble—table d'hôte two shillings. Its Monselice mutton, salt-tongue and focaccia, or sweetmeats, are noted.

Population, 45,000. In 1816 the population was only 25,000.

Conveyances.—Railroad to Vicenza, Verona, and Venice. Railway Station half a mile from the town. Omnibuses. 75 cents. To Ferrara, by coach.

**Chief Objects of Notice.*—Palazzo della Ragione, Duomo, S. Antonio, Scuola, Titian's frescoes, Giotto's frescoes at Madonna dell' Arona, S. Guisthna, Antenor Sarcophagus, Livy's Grave, University, Petrarch's portrait, Pappatava Palace.

Paintings, by Giotto, Da Zevio, and Mantegna, and others of the Padua school. *Sculpture*, by Donatello and Riccio. *Architecture*, by Falconetto.

A fortified city; capital of a province; in the Austro-Veneto possessions, seat of the Lieutenant-Governor, of a Bishop, University, etc.; in a fertile part of the Bacchiglione. It is a very ancient place, called *Patavium*, by Livy and Virgil, who assert that Antenor founded it, and planted his Trojans here.

"Hic tamen ille urbem *Patavi* sedesque locavit
Teucrorum, et genti nomen dedit armaque fixit
Troia."

Livy himself was born here, or close by. When Attila plundered it, 452, the people dispersed and built *Venice*, which had no existence till that date. It was again restored by Narses, the general of Justinian, after defeating the Goths; later, it was an independent republic, except when Ezzelino di Romano, or the Carrara family, had rule; but being taken by Venice 1405, it thenceforth became subject to the great city, of which it was the first parent.

It is an old looking town, with many narrow arcaded streets, but is considered so healthy that invalids are sent hither from all parts of Italy. Yet, "excepting Ferrara, it has an air of desolation more striking than that of any Italian city."—(*Lord Broughton*). There are seven gates in the ramparts, among which are Porta Giovanni, Porta Savonorola, built by Falconetta. Among the squares are the Piazza de Signori, which takes name from the seat of the Carrara family, or Palazzo del Capitanio, and is marked by a fine gate, court, and the Loggia del Consiglio, of the 15th century. It was the work of Falconetto (1532), and has frescoes by Florigiri on the front. Inside, in the court, are the public (or university) library, and Bettoni's printing office. The Cafés are here. In the square stands a fine old clock tower, by J. Dondi, called "Dele' Orologio," because he invented and set up here the first astronomical clock in Italy.

The *Piazza delle Erbe* (herb market) and Piazza de Frutti (grain) are not far from this; the former contains the Pedesta. In the Piazza delle Uve (grape) are seen frescoes by Campagnola. One of the best promenades is the circular Prade della Valle with a piece of water and trees, and lines of statues (74) of celebrated natives and Italians; with the Marchese Poleni (1780) and another, by Canova. Another to Azzo of Brunswick was placed here by the Duke of Gloucester in 1776.

Perhaps the most remarkable building is the **Palazzo della Ragione* or Town House, with its high pitched roof, built about 1209, by P. Cozzo, upon arches, and restored after a fire, 1420. It contains the public archives as far back as the 9th century. Its vast *Hall*, without ornaments or proportion, one of the largest in Europe, is 256 feet by 86, and 75 feet high, and painted with upwards of 400 decayed frescoes, relating to the seasons, the planets, signs of the zodiac, astronomical influences, apostles and and saints, including St. Mark on a throne, a symbol of Venetian power. They were painted chiefly by G. Miretto, from designs by Giotto, furnished by Pietro Apponi or d'Abano, a famous astronomer and native, whose bust is here. Under St. Mark's picture is the **Monument* of Livy whose house according to report was in Strada de S. Giovanni, and whose bones (?) are placed in this hall. There are also statues, etc., of Speroni, the philosopher, Lucretia Dondi, a learned lady, related to Dondi dell' Orologio; and Belzoni the traveller, between two Egyptian obelisks which he gave to his native town; and the model of a large house by Donatello. At one end is the *lapis vituperii*, a black granite stone, or cutty stool, where it was the custom for an insolvent debtor to sit on his naked breech, and declare three times that he was not worth so much. He was then released from his creditors. Many inscriptions, etc., are placed in the corridors.

The cathedral or **Duomo* in Piazza del Santo, was rebuilt in the 16-18th centuries by Andrea della Valle. It is large, but has nothing remarkable about it, though M. Angelo, they say, gave the design. From a want of elegance in the details, it produces little good artistic effect. It contains some monuments of Speroni and his daughter; of Bishop Barrocci; a Madonna, by Padovanino, paintings by Campagnola, etc., and Rinaldo's bust of Petrarch, who was a canon of this church, and died at Arquà, near this. In the sacristy is a good fresco portrait, cut out of the house he lived in at Padua; a Greek silver vase of curious work, is used at confirmations. They show also a beautiful missal on vellum, printed at Venice, 1493, full of miniatures. The detached Baptistry, was built by Francis Carrara's wife, about 1380, and is covered with good frescoes by painters of Giotto's school. The chapter library contains 10,000 vols. and some MSS. A bust of Petrarch was placed in it, 1817, by A. Barba.

S. Antonio or *Il Santo*, dedicated to the patron saint of the city, and a very ornamental structure. St. Anthony died here 1231; and his relics are of course tolerably authentic, and are duly honoured. This great church was built 1265-1307 in the mixed Gothic style by Nicolò di Pisa, the eight cupolas being added in the 15th century. It is a cross 280 feet by 140. "Its Eastern domes, its German spires, and narrow galleries of pointed arches make up an aggregate that could exist nowhere else. An uglier church can hardly be found"—(*Fergusson*) The arches are round and pointed. Above the chief portal are two figures of St Bernard and St. Antony, painted by Mantegna, but since retouched.

In the square fronting it is Donatello's bronze statue on horseback, by Gattamelata, or Erasmo di Narni, the Condottiere leader; one of the oldest works of the kind The interior is very full of carving, painting, sculpture, ex-votos, especially the saint's chapel, with its gold silver lamps, and silver coffin, and rich shrine, by Sansovino; having a façade of fine arches, above which are niched statues, by Pironi, Alleo, etc. The altar, built 1593, is of verde antico, surrounded by bronze statues of saints (Anthony, Bonaventura, Louis, etc.), by F. Aspetti; who also made the angels which carry A Riccio's fine candelabra. One lamp is the gift of the Empress Eugénie. Two other groups by F. Parodi and O. Marinali, bear silver candelabra, weighing 1,600 and 1,400 ounces respectively. Nine or ten bas-reliefs on the walls are by Bardi, Padovano, Campagna, Sansovino, Peluca, etc. The silver doors of this chapel were painted over by the monks to save them from the French.

The chapel of the *Madonna Mora* (the black Madonna), has a sitting figure of the Virgin in marble (1392) decked out. In S. Luca's chapel are wall paintings by the Padovani. In the choir are bronze gates by F. Aspetti, bronzes on the organ by Donatello; 12 bas reliefs from the Old Testament by Villano (1488), and A. Riccio; bronzes round the altar; and statues in bronze by Donatello, and T. Mincio; a beautiful bronze candelabrum by A. Riccio (1507-17); a bronze crucifix and bas-reliefs (Christ in the Tomb) also by Donatello; to whom further, the bas-reliefs in St. Sacrament chapel are due. The Sanctuary (built 1690) has sculptures by F. Parodi, and relics of the saints; the sacristy, various carvings in wood; and the Chapter House, traces of Giotto's frescoes. In *S. Felice* Chapel, which, till 1503, was dedicated to St. James, are frescoes relating to the latter, by Da Zevio and D'Avanzo (1376), besides sculptures of the same date. In the body of the church are monuments of Sesio (by Parodi) who fell when Venice was attacked by the Turkish fleet, 1683; of Archbishop Trombetta, with his bronze bust by Riccio; of General Contarini, by Sammicheli; Helen Piscopia, a learned lady; Cardinal Bembo, by Sammicheli; and Cesarotti, the scholar; with four organs in the choir.

At the *Scuola* (school or brotherhood) where the monks live, close by, are a series of frescoes, relating to the miracles of St. Anthony; three or four of which are by Titian (one contains his own portrait); others by Campagnola, etc.

A *Fiera del Santo*, or St. Anthony's Horse Fair, is held in June, when the animals are blessed by the priest. Here polesino di Rovigo are bought for exportation to Rome, where they are used in the carriages of the Cardinals. A cheap Life of St. Anthony is sold, giving the saint's discourse to the fishes, beginning "Cari et amate pesci," and ending with the benediction.

S. Georgio, near St. Anthony's Church, was built, 1377, as a Mausoleum for the Lupi family, and has some fresco paintings, by D'Avanzo and Da Zevio.

Gli Eremitani (or the Hermits' Church), near the Arena, built 1376, for the Augustines, has canopical tombs of the Carrara family (an inscription for Jacopo C. is by Petrarch), and Benavides, the priest, by Ammanate; with Quarento's fresco of the Last Judgment in the choir; some by Mantegna and his pupils, etc., in S. Jacopo's Chapel; a St. John Baptist, by Guido, in the sacristy; a funeral urn to William of Orange, by Canova; and a bust by him in the cemetery to Mad. Calemberg. The frescoes by *Mantegna, almost the only frescoes by this master, are falling off the walls, and some of the principal figures have disappeared.

*Santa Maria dell' Annunciate or *Madonna dell' Arena*, on the site of a Roman Amphitheatre, which the predecessors of Enrico di Scrovegno, turned into a castle, was built for him, 1303, by Giotto, who also adorned it with a series of frescoes. It is a small plain Gothic building, pierced with windows on one side only, and contains the founder's monument by John of Pisa, and his statue. **Giotto's frescoes* number 43, representing the Life of Christ, and the Legends of the Virgin, and include the celebrated *Last Judgment*, with the Virtues and Vices, which they say was in part prompted by Dante, with whom Giotto lived at the time. They are on a blue ground, with Arabesques, saints, etc., filling up the spaces, which are separated by painted borders, without any attempt at architectural ornament. Copies in chromo-lithography have been published by the Arundel Society.

In the *Scola del Carmine* are paintings by Campagnola, Titian (The Visitation), and P. Vecchio.

S. Francesco, built by Sansovino, has paintings by P. Veronese, etc.

Santa Giustina, is a handsome lofty building, 307 feet long, on the site of an ancient temple; rebuilt, 1521-49, by A. Riccio and A. Morone; with a fine open lofty nave, and eight cupolas, one of which is 130 feet high. It contains the tomb of St. Luke, by G. Mussato, with P. Veronese's Martyrdom of Santa Giustina, including his own portrait; and a Madonna, by Romanino; beside some seat carvings in the choir. St. Luke's portraits of the Virgin and Child are also shown. In the cloisters of the great Benedictine Convent to which it is attached, are a very old piece of sculpture (about 1000) and some other clever statues of a later date. It has an excellent library, much of which was dispersed at the Revolution, but it is still rich in first editions, and contains Petrarch's letter to G. Dondi. It is further noted as being on the supposed site of **Livy's Grave*, to whom there is an inscription, with a bust marked "P. T. L. C."

Servi di Santa Maria, a Gothic church of the 14th century, founded by Francis Carrara's wife (Fina Buzzacarina), has a Madonna over the altar, and a monument to Paolo de Castro and his son (1492).

S. Canzone contains Daniel's Miracle of the Miser (with the portrait of Fabricius, the anatomist), and others by A. Riccio.

S. Gaetano was built by Scamozzi, 1586.

The *Bishop's Palace* (Palazzo Vescovile) has paintings by Ricci and others, one being a portrait of Petrarch. At the Seminario for Priests attached to Santa Maria in Vanzo, is a library of 55,000 vols., and 800 MSS. It was here that Forcellini brought out his great Latin Lexicon.

The *Palace of the University*, called Il Bo (ox) from standing on the site of an inn with that sign, was built 1493-1552, though founded in 13th century, by Frederick II., and numbers about 1,000 students, with 40 or 50 professors. In its palmy state it could boast of 18,000 students, but then Padua was able to send 110,000 fighting men into the field. It forms a large pile, with a double gallery by Sansovino round the beautiful court, in which are arms of learned members from all parts of Europe, with the statue of the handsome Helen Piscopia, who took her degree as a doctor, and died in 1684. Galileo, Fallopius, Fabrecius, etc., were professors here. It comprises an anatomical theatre (a good collection as old as 1594), cabinets of physic and natural history, library of 70,000 vols. in the hall of the Gigantl, attached to the Capitaneo; botanic gardens, as old as 1545, in which are large agaves and cacti, a fan palm (celebrated in a poem by Goethe), magnolia, arancerias, and an ancient plane tree; observatory (in Ezzelino's old tower of Tomaso), and an institute of rural economy. The Observatory commands a view of the plain, the Tyrolese and Euganean hills, and of Venice (on a clear day).

Forsyth relates that a Venetian Senator being once deputed as a visitor to this university, asked the astronomer if the observatory wanted any instrument; "It wants nothing," said Chimichi, "except a good horizon." "Horizon!" said the most potent Signor, "why then we must send to London for one." Eccelino's House is now the Santa Lucia Theatre for marionettes. The University Hospital, or Spedale, is in the old Jesuits' College, and has a chapel containing Canova's monument of Bishop Giustiniani.

The *Governor's Palace* (Delegazione) has facing it the so-called niched sarcophagus of Antenor, under a brick canopy, near the remains of S. Stefano Church.

Palazzo del Podesta, of the 13th century, has paintings by D. Compagnola, Padovanino, etc.

**Palazzo Trente Pappa-fava* (or Bean Bread) has Damini's frescoes; and a curious group of 70 figures of the Fallen Angels, cut out of one marble block, by A. Fasolata, in the course of 12 years' work. Above is St. Michael, and below is Pluto, and the attitudes and grouping of the whole are surprising, considering the circumstances.

"It is a group of sixty figures, representing the angels cast down from heaven, cut out of one solid block of Carrara marble, about five feet high. They are in all attitudes that the human form could take in such a headlong descent, and are so animated in appearance that they are almost living. Each angel is separate from the rest, but the whole are twisted and twined together in a complicated manner, and are most exquisitely chiselled, even in the minutest parts. The wonder is how the artist reached the inner portion of the group. The Archangel Michael forms the top of the pyramid. Fosalata, the artist, had never executed anything of consequence before, but his patron thinking the man a genius, took him under his protection, gave him a block of marble, rooms in his palace, and liberal pay, and desired him to execute a group of figures to prove his talent. The artist stipulated that his work should not be seen till finished; and after twelve years he produced this, which is certainly unique. He was afterwards invited to England to execute a similar work, and died there, one guide added, of 'home sickness.' The group is now covered with glass, as a Russian General, some time ago, whilst examining it too closely, had the misfortune to knock off a small portion of one finger."—*Miss Catlow's Sketching Rambles.*

Palazzo Giustinian al Santo is a fine building by Falconetto, with Campagnola's frescoes, from Raphael's designs. Count Luigi Cornaro, who wrote on a "Long Life," died here, 1566, and it includes a musical rotunda built by him.

Palazzo Lazzara a San Francesco has a gallery of paintings of the Venetian school, with many inscriptions, etc.

Palazzo Pisani includes an old chapel in which are frescoes, with portraits of the Carrara family.

Other buildings are the Theatres Nuovo and Nuovissimo, Hospital of S. Giovanni, and the Esposti, or Foundling Hospital, established as far back as 1097. Near the Porte di Torricelle is an old house inscribed "Opifizi di Torricalle," said to have been built in 1217.

Its eminent natives, besides Livy and Pietro d'Abano, are A. Mantegna and Campagnola, the painters; also A. Musalo, the poet, and Davila. A newspaper, called the *Giornale Euganeo*, is published here.

By coach to Ferrara, in 10 hours. (See Route 20.)

From Padua to Venice the country is flat, intersected by numberless canals, and highly cultivated. Villages, churches, country seats are dispersed over the whole plain, with the Tyrolese Alps on the north.

Ponte di Brenta Station, near the river, is succeeded by

Dolo Station, where the rail leaves the Brenta, which may be descended in the barge or barca to Fusina, from which you cross the Lagoon to Venice. But following the rail you come to

Mestre Station, where Palladio built a splendid palace for the Barbaro family; and to Fort Malghera, on the mainland, where the shallow Lagoon, or Lagune, not more than 13 feet deep, on which Venice is seated, opens to view. Fort Malghera was taken, after a bombardment of five days, in 1849, when the Venetians rose against their Austrian masters, under the leadership of Manin and General Pepe, the patriotic Neapolitan who died in 1855. Forts St. Giuliano and St. Secondo serve to guard other parts of the Lagoon. The mainland on which Mestre stands, was styled the Dogada in the old times of the republic. It is crossed by an immense bridge, or viaduct, 2½ mile long, 14 feet high, on 220 arches, 33 feet span, on 80,000 piles driven into the mud. Besides the arches there are several embankments, the largest of which is 450 feet by 100. It cost nearly £150,000 and terminates at Venice on the Canale Grande at Isola S. Chiara.

VENICE. See Route 19.

ROUTE 14.

MILAN, TO THE CERTOSA, PAVIA, ALESSANDRIA, AND GENOA.

By rail 176 kil or 110 miles.

The stations to Alessandria are:—

	Miles.		Miles.
Rogeredo	4½	Ferrera	38
Locate	9½	Lomello	41½
Villa Maggiore	12½	Mede	44½
Certosa	17¼	Castellaro	47
Pavia	22¼	Torreberetti	49½
Cava Carbonara	27	Valenza	54
Zenasco	31	Valmadonna	57
Pieve Albignola	32½	Alessandria	62
Sannazzaro	32½		

The greater part of this line is over flat rich meadow land, bordered by trees and intersected by the Naviglio Grande and other canals. At the first station,

Rogeredo Station, the line to Piacenza and the south branches off.

Villa Maggiore Station. On the right is Binasco Castle, an old seat of the Dukes of Milan, in which Beatrice di Tenda, wife of Philip Visconti, was beheaded, 1418.

Certosa Station, so called from the Carthusian Monastery of Pavia, five miles from that city, dedicated to the Beata Vergine della Grazie. It is worth visiting for the splendour of its church and conventual establishment. It was founded by G. G. Visconti, first Duke of Milan, 1396, in remorse for his poisonings; and after being suppressed by Joseph II. has been again restored. Here Francis I. was brought after the battle of Pavia, 1512, which was fought hard by.

The **Church*, approached by a marble court 320 feet long in which the brethren live, is cross shaped, 250 feet long; built by Henrico da Gamodia or Zamodia, a German of Gmunden, in the mixed Gothic and Renaissance or cinque-cento styles; but the rich front with its doors, pilasters, bas-reliefs, figures, so crowded together that scarcely a foot of smooth surface remains, is the work of Borgognone, 1475, and other artists. As a frontispiece, this façade is "certainly one of the most beautiful designs of the age. It consists of five compartments, divided vertically by buttresses of bold and appropriate form; the three centre divisions representing the body of the church with its aisles; the outer ones the side chapels. The other features are appropriate and well placed and give relief, with light and shade, to the composition."—*(Fergusson.)* Eight chapels run down each side of the interior, which abounds with frescoes, mostly by Borgognone, including his altar-piece of the Crucifixion, gilding, colouring, bronzes, bas-reliefs, medallions, and other ornaments. Women are not admitted further than the nave of this church the order being a strict one in its observances. Only the superior is allowed to converse. "I went into the two cloistral quadrangles. The lesser contains a beautiful garden, rich in flowers; and the walks are adorned with graceful bas-reliefs in terra cotta, representing scriptural subjects. The large cloister enclosed a field of corn. The views of the noble monastery from these courts are very picturesque. Each of the monks has a separate abode which opens into the garden; and there is a little window-like hutch by which his food is introduced."—*(Dr. Wordsworth.)* They never touch animal food; they have no communication with each other, and never meet except at service and at rare intervals. A large library is attached to the monastery.

CERTOSA CHAPELS.—Down one side are the following chapels and altars, the latter being of rich marble and mosaic work:—

Santa Veronica. — A. Langine's Resurrection, C. Procaccini's Altar-piece; Borgognone's Madonna and Angels.

S. Ugone (Hugo).—St. Hugo and Angels; altar-piece, by Borgognone and G. Fava.

S. Benedetto.—C. Cornaro's altar-piece of St. Benedict.

S. Crocifisso.—Borgognone's Crucifixion, one of the best of his works.

S. Siro.—C. B. Sacchi's Mosaics; Borgognone's Altar-piece of S. Sirus.

S.S. Pietro e Paolo.—Montaldo's St. Paul restoring a dead man, and Martyrdom of St. Peter.

Annunziata.—Montaldo's frescoes.

The chapels down the other side are the following:

Vergine del Rosario.—Polpino's bas-relief of the Adoration of the Magi.

S. Ambrogio.—C. Rosnati's bas-relief of St. Ambrose expelling the Arians; Borgognone's Altar-piece.

Santa Caterina.—Rosnati's statues of St. Catherine of Siena and St. Catherine of the Wheel.

St. Giuseppe.—E. Procaccini's Three Wise Men and Herod, and the Angel and St. Joseph; D. Bussola's fine bas-relief of the Massacre of the Innocents (1677).

S. Giovanni Battista.—Carolone's wall-pieces of St. John Baptist.

S. Michele.—Nuvoleno's Abraham and the Three Angels; Orsolino's bas-relief of Jacob's Dream, etc. at the altar; Perugino's altar-piece of God the Father, one of six by him, the other five being replaced by copies. Two originals were carried off by the French, 1796, and the other three are in the National Gallery. Raphael is said to have had a hand in these works of his old master.

Santa Maria Madalena.—Paintings by F. Bianchi and Peroni.

At the upper end, in the choir and transepts, are the *Sagrestia Nuova* (New Sacristy) in the south transept wall. G. Rosnati's bas-relief of the Nativity; A. Solari's (or Il Gobbo's) altar-piece, showing the seams where it was joined together, after it had been cut for removal by the French, in 1798. Borgognone's St. Peter and St. Paul. A door, by G. Omodeo

leads to the fountain cloisters (chiostro della Fontana), which had some good terra cotta reliefs.

S. Brunone's Altar in the south-transept is of rich alabaster, dedicated to the founder of the order, with reliefs by T. Orsolino; above it are Bramantino's frescoes of the Visconti, presenting the design of the Certosa, to the Virgin. Near it is the

Mausoleum of G. C. Visconti, the founder, a gorgeous cinque-cento pile, by G. Pellegrini, erected between 1490 and 1562, under a canopy. In the north transept is the monument of Ludovico Visconti and his beautiful wife, Beatrice, by Solari.

Lavatojo de' Monaci, or Little Sacristy.—Bust of the architect, and heads of Duchesses of Milan. A. Carrara's bas-reliefs; stained windows (1477).

Dome.—Frescoes in the Dome, by Casolani; carved stalls in the choir, by V. de'Conti; Frescoes in the choir, by D Crespi (1563). Two marble pulpits; and six niched statues of St. Peter, St. Paul, Moses, etc., by T. Orsolini.

High Altar, under a tabernacle, is richly ornamented with marble, bronzes, agate, cornelians, etc., bas-reliefs by Solari; angels, by Volpino.

Sagrestia Vecchia, opposite the Lavatory.—Angels, etc., by G. Amadeo, A. Carrara's portrait of G. Visconti, and Guido's Card. Colonna; B. Degli Ubbriachi's ivory bas-reliefs from the New Testament. Near this is the

Reliquie Altar, where the chief relics are preserved. Fine mosaics, by V. Sacchi, the work of ten years; A. Fontana's beautiful candelabra; statues of the Virgin, etc., by Orsolini and C. Sacchi.

The cupola is a beautiful object, and interesting as the only "important example of a Renaissance copy of the form of dome used by the Italians in the mediæval period."—*Fergusson.*

The marble Lavatory has a bust of the architect. There are two sacristies, a large refectory, a library, a beautiful fountain court, a brick cloister, all equally adorned with bas-reliefs, altar-pieces and frescoes, and contributing to the comfort of the inmates, who at one time had an income of £40,000 a year.

Borgognone, whose other name was Da Fossano, painted the Marriage of St. Catherine (now in the National Gallery), for the Robecchino Chapel, near Pavia, which at one time was under the rule of the Certosa.

The railway is carried to the west side of Pavia, to Porta Borgorata, while the Naviglio Grande runs round the east side to the Ticino. This canal is an excellent work constructed by the French, in 1807.

PAVIA, styled "la Dotta," the Learned.
Hotel.—Del Pozzo.

Population, 25,066; of the province about 135,973. to 400 square miles.

**Chief objects of Notice.*—Duomo, S. Michele, University. For the Certosa, see above.

Capital of the province, seat of a bishop, University, Chamber of Commerce, etc., on the Ticino, near the Po, in a part of the plain of Lombardy; so fertile that it is called the garden of the Milanese, but also aguish and unhealthy. In Roman times it was called *Ticinum*, but *Papia* when it became the seat of the Lombard Kings, whose old palace was replaced by the Viscontis' strong *Castle*; built 1469, and now used as a barrack, with an old gate, etc., left. The celebrated battle of 1525, in which Charles V. took Francis I. prisoner, was fought near the Certosa Convent on the Milan road. It was plundered by the French a few years after, in revenge for the defeat of Francis; and in 1796, by Bonaparte who gave it up to storm, on account of an attack made on a garrison of 300 French, who without artillery bravely defended themselves against 4,000 men-at-arms. Of the old brick towers which surrounded it, only a few are left, about 200 feet high, one of which is a belfry. That which was the prison of Boethius when he wrote his "Consolation of Philosophy," and wherein he was beheaded by Theodoric's order, stood till 1584. A portico runs round the Piazza Grande at the centre of the town. The streets are wide; one of the best being the Corso di Porta Nuova, which runs down to the bridge, and to the suburb of Borgo Ticino. This bridge, of brick, is about 500 feet long, and being roofed over with marble, it serves for a promenade. There is another walk called the Stradone, close to it.

S. Stefano, or the **Duomo*, is a modern eight-sided building, on the site of one of the sixth century, and has some good paintings, with a brick tower.

"The churches of Pavia are very interesting, especially the Cathedral and Church of St. Michael. There is a sombre, severe, and stern aspect in the churches, which, with their fabrics still unfinished, seems to connect the spectator of the present day with centuries long gone by."—(*Dr. Wordsworth*). The Cathedral contains a fine cenotaph or altar tomb of St. Augustine, under a Gothic canopy, with more than 200 figures in it, a work begun by Campione in 1362. St. Augustine is not buried here; but his remains, after their translation from Hippo, were brought to Pavia in 710 by Luitprand, King of Lombardy, and are supposed to lie under the altar of St. Peter's Church; because a silver chest was found there in 1695, with the name "Agostino" in Gothic letters. They also show here the lance of the Paladin Roland.

**S. Micheli* (St. Michael) Church, in some parts as old as the sixth century, is one of the most ancient in Italy, and a genuine Lombard specimen, with the characteristic round arch, tower, etc. It is 190 feet by 80, and full of curious carvings, bas-reliefs, and early frescoes.

"S. Micheli of Pavia, which took its present form either at the end of the 11th or beginning of the 12th century, is one of the most interesting of this age, and presents in itself all the features of a perfect round-arch Gothic church. Its well-marked vaulting shafts spring from the floor to the roof; the pier arches in the aisle are perfectly distinct and well understood features; the angles of the piers are softened and ornamented by shafts and other ornamental arrangements. With other churches of the age, it fails principally from over-heaviness of parts, and a certain clumsiness in construction, which wants the refinements necessary for a true work of art. Externally, one of the most pleasing features is the apse with its circular gallery.

The very old church of *S. Pietro in Ciel d'Oro*, which held the tombs of Luitprand, the Lombard King, and Boethius, is now used as a magazine. Here the bones of St. Augustine as above mentioned are supposed to lie.

"*S. Teodoro* may be somewhat older than S. Micheli, and has a gallery divided into triplets of arcades by bold flat buttresses springing from the ground. *S. Pietro* is considerably more modern, the arcades being omitted round the apse, though introduced in the central dome. It has besides two subordinate apses of graceful design."—*Fergusson.*

Del Carmine is a large brick church of the 14th century, with pinnacles in front, and good paintings.

Santa Maria Coronata, or *Capevanuova*, is by Bramante (1492), and has some paintings worth notice. In the cloisters of the Augustine Convent lies a Duke of Suffolk, a title assumed by Richard de la Pole, who fell in the battle of Pavia. He was buried here by his relative Charles Parker.

S. Francisco, also of brick; *S. Salvatore*, finely gilt; and *S. Lanfranco*, in the Lombard style, are outside the walls.

The **University*, lately restored and enlarged, which gained Pavia its former title of "La Dotta," is composed of 13 colleges, with about 1,400 students, and many professors. Among the latter have figured Spallanzani, Scarpa, Volta, Fontana, etc. Borromeo College, a fine pile, was founded by that family; another, the Ghislieri, by Pius V., whose bronze stands in it; a third by the Caccia family. A good library, museums of Natural History and Anatomy, and a Botanic Garden, are attached to it. It was revived by Duke Visconti of Milan in the 15th century. The MSS. collected by him were taken to Paris. In 1862 it was closed by the new Government.

Other buildings are the General Hospital, the Foundling Hospital, a good theatre (built 1773), and several palazzi of the old nobility—as the Brambilla, Maino, and Ollevano—all well designed, with galleries and beautiful gardens. The Malaspina Palace is now the Pinacoteca of the city.

Lanfranc, Archbishop of Canterbury, was born here. Trade in wine, grain, cheese, hemp, etc. The Certosa is 5 miles distant, see page 49, at beginning of this Route.

From Pavia it is about 12 miles by road, across the Po, to

Casteggio Station, on the Alessandria and Piacenza line; but following the direct railway route we leave Pavia by the viaduct over the Ticino; then the line runs parallel to the Po, crossing the Tordogna at

Sannazzaro Station (population, 4,262), and the Grogna at

Lomello Station (population, 2,603).

At **Torreberetti** Station it joins the main line from Novaro to Alessandria and Genoa described in Route 4.

ROUTE 15.

MILAN, TO PIACENZA PARMA, MODENA, AND BOLOGNA,

By rail, three times a day, in 6½ hours to 8¾ hours; 217 kil., or 134 miles.

	Miles.		Miles.
Rogoredo		Alseno	60¾
Melegnano		Borgo S. Donino	65
Tavazzano		Castelguelfo	70¾
LODI	20½	PARMA	78¾
Secugnago		S. Ilario	85
Casal Pusterlengo.		Reggio	96
Codogno		MODENA	111
S. Stefano		Castelfranco	118
PIACENZA	43¾	Samoggia	120½
Pontenuve	48¾	Lavino	128¾
Firensuola	56½	BOLOGNA	134

The line follows the road, which is part of the great Roman road, called Via Emilia, after the Consul who made it, 187 B.C. It traverses, at first, fields of flax, rice, pulse, and Indian corn, spreading over a marshy but fertile tract along the Po, intersected by numberless canals. No fallow ground is seen.

Leaving Milan by the Porta Romana, we pass the old church of San Giorgio, founded as far back as the 6th century, and Chiavialle Abbey, the oldest Cistercian house in Italy, founded by St. Bernard, 1136; and come to

Rogoredo station, and then to

Melegnano, or **Marignano**, Station (population, 4,026), the ancient *Marnianum*, on the plain of the Lambro, celebrated for the victory of Francis I. over the Swiss in 1515; and also as the scene of a victory obtained by Marshal M'Mahon, 8th June, 1859, over an Austrian corps, under General Roden, who obstinately defended it, fighting from house to house. The Church, the Cemetery, the Post Office were carried by storm. The Austrian loss was 1,000 besides prisoners, and the French 900. Near this place a causeway is visible, constructed by the Milanese; it is about 38 miles long, and traverses parts of the provinces of Lodi and Pavia.

LODI Station.

Population, 20,092.
Hotels.—Sole (Sun);

There are two Lodis: one to the right, on the Silaro, called Old Lodi, is the ancient *Laus*, or *Laus Pompeia*, so named, in honour of Pempey, by the Romans. Remains of old buildings still exist there, and some antiquities may be noticed on the road. The new or modern Lodi is the head of a province in the new Italian kingdom, and a bishop's see, above the Adda, in a rich country, and was founded 1158, by Frederic Barbarossa, after the destruction of the old town by the Milanese. The artificial meadows round it, watered by numerous canals, yield the rich cheese, formerly called Lodigiano, but now universally known as Parmesan. Grana is the name for it in Italy. The cows are a black and white breed imported from Switzerland.

Lodi is a well built, walled town, and famous in modern days for the battle of 10th May, when Bonaparte carried the bridge of the Adda against the Austrians, under Beaulieu. It is long and narrow, and the French leader himself helped to plant two pieces of cannon at its head in spite of a murderous fire from the enemy's grenadiers behind their ramparts from the opposite side. Here Massena, Berthier, Lannes, and others, first distinguished themselves. The Austrians retired in disorder to Crema.

Some extensive palaces are seen at Lodi, at the Merlini, and Barni, and that belonging to the Bishop, which is incomplete. The public square is surrounded by houses and arched porticoes. Among the churches the most noticeable is the

Cathedral, or Duomo, an ancient Byzantine structure of the 12th century, containing the relics of St. Bassano. The *Incoronata* Church, by Bramante (1476), is eight-sided, and painted in fresco and oil, by G. Piazza da Lodi, a pupil of Titian.

There are also an hospital with some old inscriptions in the court; and a female school, founded by the widow of Cosway the artist. This beautiful painter and musician returned hither after her husbands's death. She was born at Leghorn.

Outside the gate is a large pottery work, like that at Faenza. The next station is

Secugnano, followed by

Casal Pusterlengo Station (population, 5,711), once a fief of the Pusterla family. Here the roads to Pavia and Cremona turn off.

[At one stage (or 11 or 12 miles) from Casal Pusterlengo, is PIZZIGHEITONE (population, 4,263), a fortified post on the Adda, where the Serio falls into it. Here Charles V. kept his prisoner, Francis I., after the battle of Pavia, and before sending him into Spain. Two stages further is CREMONA, as in Route 6.] Following the rail, we come to

Codogno Station, a flourishing town of 9,620 inhabitants, having a trade in Parmesan cheese, and some good churches.

Except the vines and mulberry trees which appear, there is nothing particularly worth notice on the road to Piacenza, till you come to ROSSA, a little place on the Po. Across the river is

PIACENZA Station,

Which the French call Plaisance, following the Roman name, *Placentia*, or Pleasant.

Population, 30,967.

Hotels.—Albergo di S. Marco (St Mark's Hotel);

**Chief Objects of Notice.*—Palazzo Farnese, Duomo, S. Sisto.

We are now in Parma, or, rather, in the Duchy of Piacenza, which belonged to the ex-Duke of Parma, and was formerly held by the Farnese family, and Napoleon's widow, Maria Louisa. It is now part of the kingdom of Italy.

Piacenza, originally founded by the Romans, about 224 B.C., is very pleasantly seated on a fertile plain, surrounded by hills, near the south bank of the Po, and the mouth of the Trebbia. A bridge of two arches crosses the latter river, near the town, erected in 1821. Moats and ramparts hem it in, but its chief security is a citadel, which, under the old system, was garrisoned by Austrian troops.

The Stradone is the principal thoroughfare. All the houses and public buildings are of brick, which gives it rather a sombre appearance. In fact, Piacenza is more like a fortress of the middle ages, than a bustling town of modern days. It has never recovered the blow inflicted by F. Sforza, who, on account of its resistance against Milan, took it by storm, 1447, and sold 10,000 of its citizens. From that day its commerce and population have declined. In the earlier days of its history, it was lorded over by the Pallavicini, Landi, and Visconti families.

In the principal square, or Piazza de Cavalli which is paved with granite, stands the Ducal Palace, or

**Palazzo Farnese*, begun from Vignola's designs, but not finished. Its style is grand and simple. In front are F. Mocchi's bronze equestrian statues of two Dukes of Parma, of the Farnese family, who succeeded to the sovereignty of Piacenza in the 16th century. One is Alessandro, the soldier of Elizabeth's time, and Philip of Spain's governor in the Netherlands, against whom the lion-hearted queen threw out her "foul scorn," in her celebrated speech at Tilbury Fort, when threatened with the Spanish Armada; and the other is his son, the tyrannical Francesco.

Opposite the Ducal Palace is the ancient Gothic Podesteria, or Town Hall, built in the 13th century. The seat of the ex-Ducal family was at Palazzo Mandelli. Among the religious edifices is the

**Cathedral* or *Duomo*, at the end of the Contrada Dritta, in the Gothic style, also begun 1132, but with nothing remarkable beyond the curious figures and ornaments about it. The interior is crowded with paintings of little merit, but in the cupola and choir are discerned the frescoes of Guercino and L. Carracci. Two paintings by modern artists deserve notice—Jesus on Mount Calvary, by Chevalier Landi, and The Presentation in the Temple, by Cammucini. There is a monument to Sacchini, the musician. The brick campanile is 200 feet high, and has an iron cage for prisoners, made by Ludovico il Moro.

The old Cathedral, now the church of S. Antonino, was rebuilt in 1562. Its octagonal tower is as old as 1014, and rests on several pillars. Its old vestibule is called Il Paradiso.

Madonna della Campagna, belonging to the Franciscan Convent, was built by Bramante, and contains good frescoes, by Pordenone and Sogliano.

S. Giovanni has two large pictures, by Landi and Cammucini, and was built by the Knights of St. John. There is a marble monument of the Scott family. Dante speaks of Michael Scott, the wizard.

S. Francisco Grande is a remarkable Gothic church of the 13th century (1278).

**S. Sisto* is a richly ornamented church of the 16th century, with two cupolas, containing several pictures by various masters, as Procaccini's Massacre of th Innocents, Bassano's St Martin, etc., a copy of Raphael's famous "Madonna di S. Sisto," which is now at Munich; with a monument to O. Farnese's wife, Margaret of Austria.

S. Agostino, a fine building, designed by Vignola, with a nave, on 34 granite columns.

S. Sepholcro is by Bramante.

In general, the churches, though highly decorated according to the usual Italian custom, are covered with ornaments of indifferent design. The architecture of their exterior is striking.

Other buildings are the *Palazzo di Tribunali*, a brick building of the 15th century, resting on stone arches; and the College Alberoni, outside the Porta de S. Lazaro. On the other side of the Po are the massive, but unfinished remains of the Citadella Farnese of the 14th century.

Among its natives, it reckons Gregory X.; Cardinal Alberoni; and Battista Porta.

The Trebbia is rather a famous stream. On its banks Hannibal defeated the Consul Sempronius; and Suwarrow defeated the French under Macdonald, after a bloody fight of three days, 1799. These and other names are inscribed on the bridge.

[An interesting excursion may be made from here to Velleja, the ancient *Velcia*, a sort of Pompei, at the foot of the Apennines, overwhelmed in the 4th century, a little after Constantine's death, by a landslip from the Moria and Rovinazzo hills. It is 23 miles south of Piacenza, by carriage to Bezzano; and thence by mule, crossing the rivers Lugono and Riglio, you come to Costa Pelata, and thence to Cima Fava beyond the Veseno; about 3½ miles further, Rezzano where the carriage road stops. Passing Castel Badaguano, you reach the Chero, another mountain torrent, in the bed of which the path leads to Velcia.

After remaining buried upwards of 14 centuries, it was first brought to the remembrance of modern times, by the finding of a bronze tablet, in 1747. The village over it was then called Macinisso. This tablet styled by antiquarians, the Alimentary Table, was, in fact, a municipal act of Trajan's time, providing for the support of 279 poor children, and is 8¾ feet long by 5¾ broad. In 1760, Philip of Parma ordered further searches to be made, the results of which are collected in the Parma Museum. They consist of marble and bronze statues, medals, inscriptions, stamps for marking ornaments, and other articles, including a pair of snuffers, made exactly like those in modern use. Another table still more ancient than the Alimentary Table is about 2½ feet square.

What buildings have been uncovered are on the slope of a hill. These are the Forum, Amphitheatre, and Baths. In the Forum are the marble tables and seats of the money changers. It is supported by a Doric portico, and architrave of wood, running round three sides of the building; the fourth side was a wall of a basilica, in which 12 statues, now at Parma, were found.

Coming from Parma, a distance of 45 miles to this place, you take the rail to Firensuola, where the road turns to the left to Castel Arquata, and up the bed of the Adda to Lugignano, here you take mules and a guide for the rest of the journey of 9 miles, over rugged hills down to Velcia, on the Chero, with the remains of a Forum before you, and behind Moria and its neighbour Rovinazzo.]

Following the railway and the Via Emilia we reach the College Alberoni, on the site of S. Lazarro's old hospital; then come to

Pontenuve Station and

Firensuola Station, with a population of 6,132; a small but interesting old town, whence *Velcia* may be visited, as above mentioned. The views of the mountains are charming. Passing

Alzeno Station (population, 4,018), we come to

Borgo-San-Donino Station, in a fine plain. It has a large and ancient inn, ornamented with frescoes and arabesques. Population, 9,992. It stands on the river Stirone. The hospital, or asylum for the poor, was established by the French, in place of the suppressed convents. The Cathedral of brick, with its curious animal sculptures is of the 12th century.

Castel Guelfo station, so called after a ruined fortress of the Guelf party. It is of brick, with machicolations and several curious towers.

A little further is the fine stone bridge on the Faro, built for Maria Louisa, by the engineer Concinelli, 1816-21, on twenty arches, and 1,070 feet long, by 25 broad. The piers are pierced by eighteen eyes, to offer less resistance to the torrent. At each end are noble staircases leading down to the waterside. At Farnoso, up this stream, Charles VIII. of France routed the Venetians in 1495.

PARMA Station.

Population, 45,763.

Hotels.—Leone D'Oro; La Posta; Europa; Croce Bianca.

The best Parmesan cheese, to which this place gives name, is made about Lodi. Good ham (*spalle di S. Secondo*), cooked in spices; *bondiala* sausages, trout, mushrooms.

Conveyances.—Railway to Piacenza, Modena, and Bologna. Railway Station a short distance outside the city. Omnibus fares, 75 cents., cittadini, 1 fr.

**Chief Objects of Notice.*—Duomo, Steccata Church, Pinacoteca and Correggio's St. Jerome, Palazzo Farnese, Academy. Paintings by Correggio and Parmigiano, of the Parmese school, one of those distinguished by *chiaro-scuro*.

Living is agreeable in Parma. The air is pure, though from the elevation of the town, and the neighbourhood of the Apennines, it blows keen in winter. The territory has been always renowned for its rich meadows and fleeces. Martial says of it, "Tondet et innumeros Gallica Parma greges." At the present day silk is the chief product. Scarcely enough corn is grown for home consumption, but it is abundant in salt works, mines of iron and copper, mineral waters, etc.

The city, which is a bishop's see, and the capital of a province, and late of a duchy, now incorporated with the kingdom of Italy, was made a Roman colony about 200 B.C., and may therefore boast of its antiquity. Little of the old time remains, except two small pillars near the Steccata church, and a cippus and sarcophagus in front of the cathedral.

It stands on the Parma river, where the Via Emilia crosses it, and forms the main street, Strada Maestra, or Al Ponte di Mezzo (1¼ miles long), so called from the middle bridge on the river; the others being Ponte Caprazucca, and Ponte Verde.

It is surrounded by moated walls, about 4 miles in compass, with five gates. Its wide streets have rather a deserted look. Many of the houses are large and well built; and it is provided with fountains and aqueducts for water; but the principal objects for strangers are the works of its three great painters, Correggio, Parmigiano, and Lanfranco, which adorn the churches and public buildings of the town. Parmigiano, whose real name was Mazzolo was born at Parma 15-4.

The cathedral, or **Duomo*, is a large building in the Gothic style, of the 12th century (1106), remarkable for its eight-sided cupola, the inside of which is decorated with the beautiful frescoes of Correggio. The subject is the **Assumption of the Virgin*, among a crowd of angels and saints. It is one of his finest works, though much faded. Here are tombs of the celebrated Bishop Turchi, A. Mazzo (the musician), and J. B. Bodoni (the printer), whose editions of Italian works are much admired, and whose office is still here. There is also a mausoleum to Petrarch, who was for many years archdeacon of the cathedral. Many valuable sculptures, pictures, and frescoes by Gambara, Gatti etc., may be noticed in the choir and other parts of the building, as well as the subterranean chapel and its marble Corinthian pillars.

At the side of the cathedral are, the tall campanile, and the *Battisterio*, or Baptistry; a rich octagonal building of six stories, of Verona marble, built 1196, by Autelini. It contains many richly adorned pillars, two being of Oriental granite; several curious antique pictures, with Lanfranco's picture of St. Octavius falling from his Horse, and a large holy water basin of one single piece of marble, of the 13th century.

S. Giovanni Evangelista, a white marble church, at the end of the Riolo, belonged to the Benedictine Convent, was built in the 15th and 16th century, and is enriched with good pictures, among which are—a beautiful copy of the St. Jerome of Correggio, by Aretusi; another copy of his famous Night, now at Dresden; but especially some superb frescoes in the cupola, by Correggio himself. This was his first great work, when he was only twenty-six. The subject is *St. John in a vision, seeing Christ on his throne, with the Apostles around. The same great artist painted in chiaro-scuro the ornaments round the vault of the sanctuary, and gave the designs of the figures and children in bas-relief, in the frieze of the cornice, as well as on the candelabras, and the capitals of the pilasters down the whole length of the church. The arches in the St. Crucifix and St. Gertrude chapels have some frescoes by Parmigiano; another has a Madonna by F. Francia. Going to the convent or college, attached to the church, you pass a recess over a little door, with a St. John the Evangelist by Correggio, and inside the convent, fronting the door of the winter refectory, is a pretty niched group of Infants by the same painter, in fresco, unfortunately much damaged. In a corridor there are four stucco figures, by A. Begarelli, of Modena.

The church of the *Nuove Cappucine* was built in 1569 by G. F. Testa, and though small, is rich and elegant, and crowned by a cupola, in which is the Assumption of the Virgin, a fresco by G. B. Tinti.

The *Cappucine* church belonged formerly to the Knights Templars. It has a Conception by J. B. Piazetta; two good pictures of the Miracles of St. Felix, by L. Spada, in the choir; and two by A. Carracci of St. Louis and St. Elizabeth.

L'Annunziata is composed of ten chapels arranged on an oval, to the centre of which they all tend. Among other ornaments is an Annunciation by Correggio, in fresco, removed from the walls on account of the injury it has suffered. Parmigiano's Madonna and Child, and his St. Jerome, are in the convent.

The church of the suppressed convent of St. Paul, now dedicated to *S. Ludovico*, was frequented by the Ducal Court. In one of the rooms of the convent, may be seen the famous frescoes of Correggio, representing the **Triumph of Diana*, with several attendants carrying instruments of chase, and compartments round it in chiaro-scuro. Another room is painted by A. Araldi.

S. Teresa is entirely painted in fresco by Galeatti; the subjects being the events in the life of the patron saint.

**Madonna della Steccata*, so called from a *steccato* or railing before an image of the Virgin, is the finest church in Parma; attributed to Bramante, but really built by G. F. Zaccagna, about 1539. In the crypt are the tombs of the Ducal houses, the Sforza, Farnese and other families. Its marbles and inlaid work, though rich, are exceeded by the beauty of the pictures, in fresco and oil, which it contains. Among others are the Three Sibyls, under the organ, a Moses breaking the two Tables, on an arch close by, and an Adam and Eve in chiaro-scuro, all fine works by Parmigiano. The remainder are works by Anselmi, Tiarini, B. Gatti, Sogaro, Franceschini, etc. Two Roman pillars of the time of Constantine stand opposite this church.

Some good frescoes are seen in *Trinita Vecchia* church, among which are St. Roch and St. Antony of Padua; and a Holy Virgin with St. John Baptist and St. Francis, by G. B. Srotti, surnamed Molosso. There are also several inscriptions.

S. Alessandro.—Here are paintings by G. Mazzolo and Tiarini. At *S. Francesco de Prato* are frescoes by Anselmi. The façade of *Madonna delle Grazie* deserves attention.

The **Palazzo Farnese*, between Piazza Grande and Ponte Verde, otherwise called the Pilotta, is not remarkable except for the great mass it is composed of, but attempts are making to improve the whole pile. Here is the

Accademia delle Belle Arti, comprising a Pinacoteca or picture gallery, and a library in 14 or 15 rooms on the first floor, and a museum on the ground floor. Open, ten to three.

The *Pinacoteca* contains some of the most remarkable of Correggio's works. Among these are the

Madonna della Scala, a fresco from Porta S. Michele and the Scala oratory; the Madonna della Scodella (i.e. of the platter which she holds); a Descent from the Cross; but above all, his Il Giorno, or the Day, otherwise called the *St. Jerome, from the principal figure, accompanied by the Virgin and Child, St M. Magdalene, and two Angels. Other noticeable pictures are:—Parmigiano, Madonna, with St. Jerome, etc.; Anselmi, Madonna, and Saints; G. Mazzolo, Conception of the Virgin; F. Francia, the Vitale Madonna, or Madonna Enthroned, with Santa Justina, St. Benedict, Santa Scolastica, S. Placidus; (one of the portraits is a likeness of a member of the Vitale family); F. Francia, Descent from the Cross; L. Carracci's Burial of the Virgin; Annibale Carracci, a Pietà; G. Mazzolo, Adoration of the Magi; Guercino, Madonna; Cimia da Conegliano, Madonna on a Throne; Raphael, Christ in Glory, with the Madonna, etc.; Correggio, Martyrdom of S. Flavia and S. Placidus; Parmigiano, Martyrdom of St. Catherine; A. del Sarto, a Pietà. There are also portraits of Correggio, Parmigiano, etc.; Chevalier Toschi's drawings of Correggio's works, and colossal basalt statues of Bacchus and Hercules, found in the Farnese gardens at Rome, with other relics from Veleia.

At one end stands Canova's fine statue of Maria Louisa, who on the banishment of her husband to St. Helena, 1815, was made Duchess of Parma. She resided, till her death, in 1847, in a building close to the Palace Farnese, and there they show her son the Duke of Reichstadt's rich cradle, and her toilette, etc., given by the city of Paris to the Bride of Napoleon.

Two great galleries are filled by 100,000 vols. and 4,000 MSS. of the library founded 1770. There is a fresco by Correggio from S. Giovanni's church and a large collection of prints. Among the literary curiosities here is a Koran taken from the Grand Vizier's tent at the battle of Vienna; a MS. of Petrarch's which belonged to Francis I; Luther's Hebrew Psalter; and 3,400 vols. of books and MSS. which belonged to Rossi, the Hebrew scholar, and were brought in 1816. Here also are 80,000 engravings and the types of Bodoni, the famous printer.

The *Museo*, on the ground floor, is rich in bronzes and medals (about 30,000), inscriptions, and other monuments of ancient Veleia above mentioned (page 53), including the Trajan Table.

A large theatre, the *Teatro Farnese* which makes part of the Palace, was built by G. Aleotti for Duke Ranuccio. It is of wood 1,033 feet long, nearly 100 feet wide, and would hold about 9,000 persons. It is the largest in Italy, but not used, and in a dilapidated condition. The semicircular body rests on Corinthian pillars 66 feet high, and has 14 rows of seats for the spectators.

The *Teatro Nuovo* near the Palace, was built by Maria Louisa in 1829. A third is lately completed of very elegant design, by N. Bettoli, of Parma, the decorations by Chevalier Toschi.

The *Lyceum* or college, sometimes called a University, is established in the old College of the Jesuits, and attended by about 500 students. Three or four professorships are attached. It possesses also a theatre of Anatomy, a museum of Natural History, laboratory, observatory, etc., with a Botanic garden in the Stradone promenade in the south suburbs of the city.

At the military college of *Santa Caterina* are good paintings by Lanfranco, L. Spada, F. Stringa, etc., and an interesting plan of attack and defence, modelled by P. D'Aubencourt, director of the plans at the Louvre. It is 52 feet long. Besides these educational establishments there are a Monte di Pietà for helping the poor, founded as far back as 1488, by Father di Feltre, who first set such a scheme on foot; a Misericordia, and other hospitals for the aged and insane; and various benevolent institutions projected by Maria Louisa; whose rule was mild and liberal.

The *Palazzo delle Commune* designed by G. Magnani, and the Le Giara riding house near the market place, deserve notice.

The *Palazzo Sanvitale* has a rich collection of Parmigiano's designs, his Baptism of Christ (painted when he was 16) a gallery of ancient and modern masters, an excellent library, and a theatre built of wood and occasionally open to the public.

College Lalatta is ornamented with Gambara's frescoes.

Palazzo Pallavicini possesses fine pictures by Galeotti, Tempesta, etc.

At the *Palazzo Giardino*, another seat of the ex-Ducal house across the Ponte Verde, are some admirable stuccoes, Gobelin tapestries, and one room containing the frescoes of A. Carracci and Cignani. Its beautiful grounds or the Giardini Ducale are open every day.

The *Casani de Vignola* is a small but elegant house, injured however by time and improper restorations.

Near the Porto di S. Micheli, built according to some by the celebrated engineer Sanmicheli, is the *Citadel*, which though regularly planned and laid out, is incapable of much resistance. A fine esplanade lies between it and the town, close to the Stradone and the Botanic Garden.

By the Treaty of Villafranca (1859), the Duchies of Parma and Piacenza were to be restored to their runaway sovereigns, subject to the concurrence of the people; an important reservation, which they were quick to use against them. As soon as the Austrian bayonets were withdrawn the whole edifice of tyranny tumbled into ruins. The small Ducal army joined its protectors at Mantua. Farini was appointed Dictator of Modena and Parma by the respective Chambers; Ricasoli governed Tuscany, under the Assembly; and Cipriani the Legations.

In the course of a short time deputations proceeded to Turin to offer the sovereignty of Central Italy to Victor Emmanuel, which he accepted conditionally; and Garibaldi being appointed to the command, an army of 22 regiments of infantry, with artillery and cavalry, was soon organised. The late Duke (Ferd. Ch. III.) was stabbed March, 1854; his prime minister, Baron Ward, an Englishman, was dismissed; and his widow became Regent. She died 1864.

On 5th October, 1859, Colonel Anviti, one of the most active and detested agents of the Duke was recognised by the mob at the station, and though taken by the police to the San Barnaba barracks, they broke in and massacred him. This unhappy event was a great stain upon the Italian cause, and the population was disarmed by Farini.

Beyond the gates, near Sala, is the *Casino de Boschi*, a favourite retreat of Maria Louisa. The *Viletta*, or public cemetery, is also outside the town.

About nine miles from it, at CALORNO, on the Castel Maggiore road, is another Ducal seat, a fine building, in extensive gardens. The wood of Selva Piana to the south, up the Apennines, was Petrarch's favourite retreat. His house is gone, but the noble prospect remains, beautiful as when he lived to enjoy it.

Among the natives of Parma were Cassius the friend of Brutus; another Cassius, a poet, whom Horace speaks of; and Macrobius; besides the painter Parmigiano, already mentioned. Some of his best works are at Bologna, to which he went in 1527.

Roads from Parma.—That by Colorno leads to Castel Maggiore (two posts) on the Po, whence there is a direct road to Mantua and another to Bozzo, on the Cremona and Mantua road. The direct post road to Mantua passes Sorbolo, on the Enza, Brescello (two posts), and Guastalla (one post), with a population of 9,544, near the Po; thence to Mantua, as in Route 16. Fertile meadows are seen all the way.

Many of the inhabitants of the province, belonging to the mountainous or barren parts of the state, emigrate to England to earn a small independence with their street organs and monkeys.

Leaving Parma at the railway station near Porta S. Barnaba, the line continues to traverse the great plain, close to the Via Emilia, and in view of the Apennines. Cross the Enza, which was the boundary of the now extinct Duchies of Parma and Modena.

S. Ilario Station (population, 1,800). Cross the Costolo, and the next station is the walled city of

REGGIO,

The birthplace of Ariosto the poet. Population, 46,222.

This is the ancient *Rhegium Lepidi*, founded by Æmilius Lepidus, whose name survives in his Emilian Way and the new Italian province of Emilia.

This road, under the name of the Strada Maestra (the master road), is the chief thoroughfare, with another called the Corso della Ghiarra. After being ruined by Attila and rebuilt by Charlemagne, Reggio came under the family of Este, which Ariosto, in the last canto of his *Orlando Furioso*, makes to spring from the marriage of Bradomante and Ruggiero, a converted Saracen knight. *Ariosto's house, or the site of it, is shown near the Town Hall, or Palazzo del Commune.

The other remarkable buildings are the *Duomo*, in Piazza Grande, an unfinished church of the 15th century, having statues without and within it by one of M. Angelo's pupils, Clementi, who is buried here.

The *Madonna della Ghiara*, belonging to the Franciscan Convent of the Zoccolanti (*i.e.* sandal-wearers), in the Corso, contains a Crucifixion by Guercino, with frescoes by L. Ferrari and Tiarini. Near this is a granite obelisk, erected 1542, on the marriage of the Grand Duke.

S. Prospero, in Piazza Piccola, an old church, rebuilt in the 16th century. It has frescoes by Procaccini, Campi, and Tiarini.

At the *Lyceo* is a Natural History collection, made by Spallanzani. Not far from this are the remains of Canossa Castle, which belonged to the Countess Matilda, and in which Pope Hildebrand received the homage of Henry IV. in 1077. The Emperor was kept three days outside the castle in the dress of a penitent, and on the fourth day was granted absolution after he had kissed the Pope's foot.

Rubiera, the next Station, is a little fortified place near the Secchia. It was the state prison of the Duchy of Modena, and belonged to the ancestors of Bojardo, the author of the *Orlando Innamorato* (which Ariosto afterwards took up), and Count of Scandiano, a feudal castle a few miles off, under the Apennines. The next place is

MODENA,

The ancient *Mutina*, where Mark Antony was defeated, B.C. 43, by the Consuls Hirtius and Pansa, who were both killed.

Hotels.—San Marco: Reale; Leopardo.—Good zampone, or petitoes; spongate, pani speziali, and other sweetmeats; vino tesco (red), vino trebbiano (white), and vino di Sorbaro, are the usual wines.

Conveyances.—Railway to Bologna, Parma, and Piacenza. Omnibuses and carriages at the railway station, the former 50 cents., the latter 1 fr. to 1 fr. 50 cents., to any part of the town.

Population, 58,442, including Campogalliana and Marzaglia.

The women wear blue kerchiefs on the head.

**Chief Objects of Notice.*—Duomo, Ghirlandina Tower, ex-Ducal Palace.

This small capital of the little absolute Duchy of Modena, now swallowed up in the constitutional Kingdom of Italy, is a well-built and handsome city, between the Secchia and Panaro, shut in by walls, and containing several arcaded streets, the principal one called Strada Maestra, or the Corso, forming part of the Via Emilia. Here is a statue to Muratori the great scholar. A canal, from near the railway station and Porta Castello, opens up a communication with the Po. It is lit with gas and well supplied with water. At the northern extremity is the citadel and Piazza d' Armi. Out of its fifty churches and chapels, the most remarkable is the

**Duomo*, or Cathedral, near the Corso, in Piazza Grande, founded 1099, by Countess Matilda, in the Lombard style, and finished in the 14th century. It has a stone vault and crypt. Its tall, conspicuous campanile, consisting of a square base of 200 feet, with an octagonal spire of 115 feet on top, is of black marble, with a bronze garland round it, which gives it its popular name of *Ghirlandina. It contains a bucket, which, in the civil wars of the 13th century, was carried off from Bologna as a trophy, and is the subject of a burlesque poem, La Secchia Rapita (the Rape of the Bucket), by Tassoni, who is not to be confounded with Tasso. It contains the Rangoni tombs, and an ancient Modenese painting of the Crowning of Mary, by S. de' Serafini (1385), with a terra cotta Nativity, by Begarelli.

S. Agostino, or Santa Margharita, near the Reggio Gate. Here is a good Descent from the Cross, by Begarelli, a Modenese sculptor, a work extravagantly praised by M. Angelo; also the tombs of two other distinguished natives, Sigonio and Muratori.

Madonna del Carmine, in the Corso, near the Bologna Gate, has a cupola painted by Paradis.

S. Paolo, a Nativity of Mary, by Pellegrino, a native artist.

S. Vicenzio, near the Palace Gardens, tombs of the ex-Ducal family.

On the east side of the city, facing the Piazza Ducale, is the

** Ducal Palace*, an extensive and handsome pile, begun in the 17th century, with a fine colonnaded court and gardens, grand staircase, etc. Here are the picture gallery and library. Among the paintings are the following:—L. di Bicci, Madonna; S. Aretino, A Marriage; N. dell' Abate, Landscapes; he is one of the best artist of the Modenese school. Tintoretto, Madonna and Saints; Giorgione, Portrait; P. Bordone, Adoration of the Magi; L. Carracci, Venus and Cupid; Titian, Portraits; Garofalo, Madonna and Saints; Guido, S. Roch in Prison, Crucifixion; D. Dossi, Judith, portraits of the Este Family; G. Francia, Assumption; Guercino, Venus sitting, Marriage of St. Catherine; A. del Sarto, Holy Family; G. Procaccini, Circumcision; Tiarini, Crucifixion; Pellegrino, Nativity; Pomarancio, a dead Christ on the Cross; Murillo, a Peasant; Vilasquez, a Benedictine. There is also a collection of drawings by old masters.

The Library, or *Biblioteca Estense*, is a fine collection of 100,000 vols. and 5,000 MSS., besides archives. Muratori, the author of "Antichita Estense," and Tiraboschi, author of "Biblioteca Modense," etc., were librarians here. The latter is buried in the church of S. Faustino, outside the city. Some of the rarest MSS. and medals disappeared with the ex-Duke Francesco V., in 1859. His little army of 2,000 men remained faithful to him, and has been incorporated with the Austrian forces. He used to say he did not want "enlightened men, but obedient subjects and submissive Christians," the very essence of a despot's notions of good government.

The military barracks, at the Salicetta, were used by him as a prison for political offenders.

The Ducal Palace was occupied by Farini, the Dictator. It was asserted by the Court faction, and repeated by Lord Normanby, that this eminent man appropriated all the Duke's linen, which being marked "F." (for Francesco), would do as well for Farini. When he resigned the Dictatorship, upon the union of the Duchies with Sardinia, he was as poor as when he assumed it; so poor that the Provincial Assembly voted him an estate and a sum of money, both of which he refused to accept.

Modena is a dull town, without society, the leading families being in the hands of an ignorant and bigoted priesthood. It has a good theatre, frequented more for society than the music; the caffés, are dirty and unwholesome. General Cialdini was born at Castelve o, near Modena, and began service with Don Pedro, in Portugal.

Sassinole was a country seat of the Ducal house. It is near the route to Pistoja, to the south-east, over Monte Cimone, in the Apennines, 7,000 feet high.

From Modena the rail continues to follow the Via Emilia, to the Panaro, the ancient *Scultenna*, which formerly divided Modena from the Romagna, or States of the Church.

Castelfranco Station, on the site of *Forum Gallorum*, is so called from a border fortress built by Pope Urban VIII.

Samoggia Station, on a river of the same name.

Lavino Station, on another mountain stream, the ancient *Lavinus*. About six miles further, through a highly cultivated tract, is

BOLOGNA. (See Route 21.)

ROUTE 16.

MILAN, TO TREVIGLIO, CREMONA, MANTUA, AND PARMA.

By rail from Treviglio (on the Milan and Venice Line) as far as Cremona, 76 kilometres, or 50 miles; three trains daily, in about two hours. Thence by road. The stations from Treviglio are

	Miles.		Miles.
Caravaggio	4½	Soresina	24¾
Casaletto Vaprio	10½	Casalbuttano	32½
Crema	14½	Oimenelta	41
Castelleone	20½	Cremona	50

The first station,

Caravaggio (population, 7,121), has a Lombard church, and was the birthplace of Michelangelo Merigi, the painter, usually called Caravaggio, born 1569, the son of a mason. He is the founder of the naturalist, or literal school, as opposed to the ideal, which is based on selection. His best work is the Pietà, in the Vatican. His Christ at Emmaus, is in our National Gallery. Spagnoletto was one of his followers.

Crema Station, (population 8,240), on the River Serio, which comes from Bergamo. It has some manufactures, and a breeding stud and a cathedral of the fifteenth century, with paintings by Guido. Rich meadow land here all the way to Cremona, but the line passes nothing of importance except flax works, etc.

CREMONA Station.

Hotels.—L'Italia, the best; Sole d'Oro; Albergo Reale (Royal Hotel); Il Capello (Hat). Good cheese, torrone cake, and mostarda; the last a preserve flavoured with mustard seed.

An ancient town and bishop's see of 28,590 inhabitants, once noted for its manufacture of "Cremona".

violins, as well as other musical instruments. The chief makers of which were Amati and Straduarius, in the 17th and 18th centuries. Paganini's violin at Genoa, is a Straduarius.

It stands near the Po, in a fertile but marshy part of the great plain of Lombardy. Walls and ditches surround it on all sides; the ditches being filled by a canal, called the Naviglio di Crema, which comes down from the head of the Oglio, and runs into the Po, which is henceforth navigable to the sea.

It is about 5 miles in circuit, and though the general view of its streets and houses is agreeable, yet being too large for the population, there is a decayed look about the place. Many of the gates deserve notice. But the most remarkable object is its famous * *Torazzo* or Bell Tower, nearly 326 feet high, being one of the loftiest in Italy, and visible for many miles round the town. It was begun 1269, on the establishment of peace with its neighbour states, and is a plain square tower surmounted by an octagon and spire. There are 498 steps up to the bells in the spire, which commands a magnificent view of the great plain of Lombardy, from the Alps to the Apennines.

Among the best buildings are several palaces and churches in the Gothic style; and the Town Hall, or Palazzo Pubblico of the 13th century, lately restored, is in the great square, near the Torazzo. For painting the loggia of this building, F. Sacconi and his brother, the founders of the Cremona branch of the Lombard school in the 15th century, were exempted from taxes by their fellow citizens. The old brick *Giure Consulti* or Law Court adjoining it, is marked by battlements and large arches (now filled in). It possesses several good infant schools, first established here by the Abate Aporti, in 1829. Holiday schools for elder boys, *i. e.*, schools which they attend on church holidays also exist here. Considering the number of such holidays in Catholic countries, this is a really useful provision.

The * *Cathedral* or Duomo, close to the tower, to which it is united by an open loggia, is a Gothic church, for the most part built between 1107 and 1606; the façade of white and red marble being the latest portion. This is ornamented by curious carvings of the seasons, signs of the zodiac, and a rose window, by G. Porrata, 1274. The interior is highly adorned, and contains many paintings by Pordenone (the Crucifixion), B. Gatti, Boccacino (the "Raphael" of Cremona as he is called), Maretti, Campi, Marosso, etc.; with frescoes by Diotti, and sculptures by Sacchi, a native artist of the 13th century. A Romanesque Baptistry of the 11th century is the most ancient part of the cathedral. In the Campo Santo adjoining is an ancient pavement.

In *S. Nazaro* Church are cupola paintings by the brothers B. A. and G. Campi, and Malossa; some of whose works, as well as other native artists, are seen in the churches of S. Pietro al Po, S. Abbondio, S. Domenico, S. Lorenzo, S. Giorgio, etc. *Santa Agata* is an ancient Gothic building, of brick, like the rest, containing G. Campi's Martyrdom of Santa Agata. Another ancient church, *S. Agostino*, has Perugino's Virgin and Saints. At *Santa Pelagia*, is a monument to Archbishop Vida, a native of the city; "Immortal Vida" of Pope's lines, who prophesied

"Cremona now shall ever boast thy name
As next in place to Mantua, next in fame."

He was of Leo X.'s time, and wrote some Latin poems.

One mile out of the town on the Mantua road is the fine church of **S. Sigismondo*, which was part of an abbey founded by F. Sforza I., Duke of Milan, who rebuilt it on his marriage with Bianca Visconti, 1441. It is full of paintings and frescoes by the Campi, Boccacino, Gatti, and other Cremona artists.

It was at Cremona that Prince Eugene surprised Marshal Villeroy, and made him prisoner, 1702.

Cremona was a flourishing town in the territory of the Cenomani, having been colonised before Hannibal's march into Italy; so that it may vie in antiquity with any of its neighbours. Virgil and Tacitus both describe the injuries it endured in the civil wars of the empire. It is now the head of a province in the kingdom of Italy.

By coach to Piacenza, 24 miles; to Parma, 48 miles; Mantua, 48 miles.

The road to Mantua follows the ancient Via Posthumia, past CIGOGLONA, and the old castle of the Pallavicini; PIADENA, near Gannetto, an old fortified post in the Duchy of Mantua;

BOZZOLO (population, 3966), the ancient *Bozzulum*, on the Oglio; CASTELLUCHIO, on a branch of the Mincio; and Le Grazie Church.

For Parma, proceed to PIADENA as above, then turn off to

CASAL MAGGIORE (population, 15,122), at the ferry on the Po. Then by Colorno Castle, and the old Abbey of S. Martino, to

PARMA, on the railway to the south. **(Route 15.)**

ROUTE 17.

VERONA TO TRENTO,

Up the river Adige, near the Lago di Garda, by railway. The stations are

	Miles.		Miles.
Parona	12	Avio	50
Pescantena	17	Ala	55
Domegliara	25	Mori	67
Ceraino	29	Roveredo	71
Peri	40	Trento	95

This is in Austrian territory, and cannot be traversed without a passport.

VERONA, see Route 13.

Domegliara Station, near RIVOLI, on the other side of the Adige, where Bonaparte defeated the Austrians under Alvinzi, 14th January, 1797, after a hard fight, the town being taken and retaken twice over.

Roveredo Station, which is outside Lombardy, or Italy proper, is the nearest station for

RIVA, at the head of Lake di Garda (See *Bradshaw's Hand-book to Switzerland and the Tyrol*).

Inn.—Il Sole; Il Giardino, recommended. A town of 5,000 population, seated among mountains, climate so mild that oranges, myrtles, olives, etc., grow in the open air, and entitle it to be called the paradise of the South Alps. The Veronne and Torento Albola, two mountain streams, tumble into the lake here. At the Minorite Church are some works of art; La Rocca Castle, on the lake, was built by the Scaligeri family. There is a fine promenade in the colonnade, on the little harbour.

Various excursions may be made on the lake, which is surrounded by hills, castles, country houses, etc., offering a great variety of beautiful prospects. A steamboat starts daily to the little port of Desenzano, besides the ordinaria or packet boat twice a week. From Riva to Peschiera at the bottom, it is about thirty miles long; the breadth here is ten miles; excellent fish is caught. Virgil calls it the *Benacus*, and notices the storms raised by the mountain winds. Only the upper part on each side of Riva belongs to Tyrol. Mount Baldo, comparatively bare, hangs over the east side; the west is by far the most picturesque.

In the middle is the pretty island of Tremolone, with count Lecchi's house and gardens. Among the spots on the west shore worth notice are, the Ledro waterfall, behind Ponal, 200 feet down; Limone, and its citron groves; the limestone quarries of Tremosine; Gargnago and its villas; Toscolans and vineyards; Salo (population, 3,000), among orange groves, one of the most delightful parts of the lake; Manerbio, which had a temple of Minerva. Würmser marched down both sides of this lake to meet Bonaparte in the campaign of 1796.

For TRENTO, or Trent, where the Council was held, see *Bradshaw's Hand-book to Switzerland and Tyrol.*

ROUTE 18.

VERONA, TO MANTUA, PARMA, REGGIO, AND BOLOGNA.

By rail to Mantua, 23 miles; three times a day in 1¼ hours.

VERONA, (see Route 13)

The trains leave Porta Vescova, from which it is 1¾ miles to Porta Nuova; after which the stations are—

	Miles.		Miles.
Dosobuono	6½	Roverbella	18
Villafranca	11½	Mantua	23
Mozzecane	14½		

After passing Dossobuono Station, we have

CUSTOZZA to the right, where the Piedmontese were beaten by the Austrians, 25th July, 1848. Then comes

Villafranca Station (7,000 population), which was Charles Albert's head-quarters at the time, and gives name to the Convention of 11th July, 1859, between Napoleon III. and Francis Joseph, concluded after the battle of Solferino, 13 miles distant.

It is a bustling market-town in the province of Mantua, with a castle of the 14th century. The two sovereigns met at a house in Contrada Cappuccini, belonging to a Signor Morelli-Bugna. The interview lasted an hour, the Emperors conversing sometimes in Italian, sometimes in German. Nothing was written at the meeting; but the inkstand and paper, which were placed on the table, may be still seen here exactly as they were set down. Louis Napoleon mechanically picked to pieces some of the flowers in a vase which stood before him. When they came out, he was gay and easy, as might be expected; the Kaiser looked pale and embarrassed.

Count Arrivabene relates the effect of this unexpected peace on the Italians; the coldness of Victor Emmanuel; the fierce rage of Cavour, who resigned, to be replaced by Ricasoli and Ratazzi, though he continued to be the mainspring of every movement which followed; the dead silence of the people in their public reception. About five miles west of Villafranca, is—

VALEGGIO, on the Mincio and the high road from Peschiera to Mantua. At this place, Villa Maffei, a building of the seventh century, and the seat of a family represented by Count Maffei, secretary to the Italian Legation in England, was for its picturesque situation and its magnificence, chosen as the residence of the Austrian General during the annual military manœuvres in Autumn. Francis Joseph established his head-quarters here before the battle of Solferino, and it was occupied by Louis Napoleon after the battle. "More than once," says Count Arrivabene, "while strolling about the gardens, to which my *permis* gave me access, I saw the Emperor in his shirtsleeves, writing at his desk; sometimes smoking a cigar, but always at work; for it is only doing him justice to say that he saw to almost everything himself, and did not spare either fatigue or trouble during the campaign." The simplicity of his habits made him very popular with the people.

He was up at three every morning. Four dishes, one quality of wine, and plenty of fruit, was the unvarying fare at table. But in spite of the freedom which seemed to exist, the strictest vigilance was kept by the police and the Imperial body guard. From here he sent General Fleury with proposals for an armistice to the Austrian Kaiser, at Verona, on the "fatal 6th July," as the Italians call it: a day which damped all their bright hopes of recovering Venetia. Besides considerations of policy, it appears that Louis Napoleon was really disgusted with the quarrels of his generals, and the horrible scenes of real war, which he now witnessed for the the first time.

Cross the Mincio to VOLTA, about four miles south-west, nearer the field of Solferino. It derives its name from a *turn* in the road leading to the passage of the Mincio at Borghetta, and lies on the slope of a small hill. Here is a splendid villa belonging to Prince Ch. Gonzaga, whose family were Lords of Mantua, but were almost reduced to poverty by Joseph I. When Napoleon I. passed through Mantua, the head of this old house was so poor that he had not a decent coat to attend the levée. After a long suit in the Austrian courts, a pension of £1,000 was settled on the Prince. About six miles south of this, lower down the Mincio, is

GOITO, the birthplace of Sordello, a famous knight and troubadour of the 13th century. In the war of

1859 the damage sustained by this small commune was reckoned at three millions of zwanzigers. A pleasant road runs from Goito to

RIVALTA, parallel to the course of the Mincio. This is the place where Count Arrivabene, the accomplished author of *Italy under Victor Emmanuel*, spent his early youth, at the seat of his uncle, Count Ferdinand. He gives a very pleasant description of his return to the old family home in 1859. He speaks of the delicious green figs, and luscious grapes, called *lugliatica*, from coming to perfection in July. Two months later, his mother, a lady of 65, was arrested by the Austrians in her own house, and shut up in prison with women of the worst character, only for attending a mass in honour of those who fell at San Martino. It would be wonderful if such a rule were not execrated by every Italian. From this place it is a short distance to Mantua.

Roverbella Station, population 3,000, is celebrated as Bonaparte's head-quarters in the war of 1796. It is the nearest station for Goito and Rivalta above mentioned, which lie a few miles west on the Mincio.

MANTUA, or "Mantova la Gloriosa," or the Proud, as it is styled by the Italians.

Hotels—Ferice, Aquila d'Oro, Croce Verde. Proprietor, Mr. T. Pinelli Trevisani. Several diligence offices in this hotel.

Conveyances.—Railway to Verona. Private conveyances to Reggio can be had, (1 horse), from 24 to 30 frs. Diligences to Modena, 8 and 10 frs., thence by rail to Reggio, is preferable. Omnibuses to and from the railway station, 2½ miles from the town.

Population, 35,000, of whom 6,000 are Jews.

**Chief Objects of Interest.*—Cathedral; St. Andrea; Ducal Palace; G. Romano's House; Ragione Palace; Palazza del T. and G. Romano's frescoes; Grazie church.

This capital of the province of the same name in the Austro-Venito kingdom, is seated on an island in a lagoon of the Mincio, in a flat and marshy though fertile country. Being strongly fortified by the Austrians, and defended by a citadel considered to be impregnable, it forms the key of the Quadrilateral, It is specially noted as being the birthplace, or close to the birthplace, of Virgil, the "Mantuan Bard" as he is called. He praises its beauty and antiquity. When Augustus settled his veterans here after driving out the natives, he bestowed a farm on the poet, who repaid him in his first Eclogue.

After sharing in the disasters which Italy endured from the barbarians, it became a republic, and at length fell under the power of the Gonzaga family, who ruled here in great splendour from Ludovico I., in 1328, till Vincent II. in 1627. The French took it in 1797, after a valiant resistance by old Würmser; but the Austrians recovered it again 1799.

The island of Mantua, which is about five miles round, is joined to the mainland by long bridges or causeways, of not less than 1,000 feet. There are two other small islands—Cerese, or Isle Te as it is called, and Pradella—both fortified. At the point below the town the river makes a sort of a port for the barges which ascend it from the Po. The streets and houses are regular and well built. The oldest are collected round the Ducal Palace, near Porta S. Giorgio and the long bridge of the same name, from which the best view of the city is obtained. The principal thoroughfare is from the palace, through Piazza di S. Pietro and Piazza S. Andrea to Porta Bradella.

Giulio Romano, who had been Raphael's pupil, worked here, both as a painter and architect, and gave designs for palaces, churches, houses, and villas. Primaticcio was his most distinguished disciple.

Among the public squares are Piazza di Virgilio, the largest, so called from a statue of the Mantuan poet. Here are the Ergastolo Prison and the Amphitheatre. It was from the former that Felice Orsini made the wonderful escape which is related in his "Memoirs." Porta Mutina, or Molinl, built by G. Romano, leads out to one of the bridges (as old as 1190) and the 12 old water mills which are dedicated to the 12 Apostles. Other open places face the Cathedral, and St. Andrea, and the Piazza Teofilo Folenga.

Its 19 churches are large and handsome, and mostly of the 16th century.

**S. Andrea* was rebuilt in the Italian style by Alberti, except the cupola by Juvara, a Spanish artist. The old Gothic tower of the first church stands close by, having string-courses and cornices of moulded brickwork, but terminated by an insignificant octagon and spire. The church is an elegant and well-proportioned cross, 317 feet long and 95 feet high in the nave and transcepts, "interesting as the type of all those churches, from St. Peter's downwards, erected in Italy and in most parts of Europe during the last three centuries."—(*Fergusson.*) Its entrance front, the only part of the exterior which is finished, is worthy of the interior. It has a great central arch, well supported by pilasters on each side, and crowned by an unbroken pediment. In the portico are traces of frescoes by A. Mantegna and his pupils, with decorations by A. and P. Mola. There are tombs of J. Andreassi and his wife, J. Gonzaga, by Romano; of Mantegna, with his bronze bust, by Sperandio; of P. Strozzi and Bishop Andreassi, by Romano and P. Clementi respectively.

A chapel contains the several tombs of celebrated Mantuans—as Donato, the botanist, Cantelmi and Capilupi, the poets; Sperandio; and P. Pomponaccio, the philosopher.

Among the best pictures are the Annunciation by Andreassi; Adoration of the Magi, a fresco by L. Costa; Crucifixion, by Guisoni; and another by Pagni. In St. Longino's chapel are frescoes by Rinaldo, from designs by Romano (St. Sebastian for instance) and a St. Anne by Brusasorci.

At the high altar are statues of Faith and Hope, by Canova's pupils. They show as a most precious relic a drop of Christ's blood.

**S. Pietro*, or the Cathedral, in that Piazza, near the Ducal Palace, and one of the finest in Italy, was built by G. Romano, and adorned by his disciples. The front was added in 1761. Here is the body of S. Anselm, and statues of the prophets and sybils by Primaticcio. The paintings of the cupola are the work of Andreassi and Ghigi. In the Oratory is a Madonna, by Mantegna.

Santa Appolonia.—Pictures of the Venice and Ferrara schools.

Santa Barbara in Corte, close to the Ducal Palace, was built by G. B. Bertani, and has a good campanile. Notice here—The Baptism of Constantine, and the Martyrdom of St. Adrian, by L. Costa, from Bertani's designs, with other pictures. In the sacristy is a golden basin, supposed to be the work of B. Cellini.

Santo Barnaba contains, among other pictures, the Miracle of the Loaves, by L. Costa; the Dream of Ronuald, by Bazzani; St. Philip, by Oriolt; Marriage at Cana, by Maganza; St. Sebastian, by Pagni. In the sacristy, a Madonna, by Monsignori and by G. B. Mantovano, from designs by G. Romano. The tomb of Romano is perhaps the most remarkable thing here, but both the stone and inscription are worn out. His house remains near the Palazzo Collorado, which was built by him.

S. Egidio has a monument of Tasso's father, Bernardo Tasso, who was also a poet.

S. Maurizio.—Here are the Annunciation, and St. Margaret, both by L. Carracci; the latter a fine work. The church was dedicated for a time to "Divo Napoleoni," as attested by an inscription, which may be still made out over the door; and General Creuzer has here endowed a chapel sacred to the memory of great warriors, with lines in honour of Charles V., Louis XIV., and Napoleon.

S. Sebastian, near Porta Posterla, was built 1460, by L. Gonzaga, from designs by L. B. Alberti, the architect of St. Andrew's. It is in a dilapidated condition. The frescoes of Mantegna (whose house is close by) in the façade are almost faded out. L. Costa's Martyrdom of the Saint is here.

Accademia della Belle Arti (Fine Arts Academy).—Among several works of not much importance, is a Descent from the Cross, by J. Monsignori. The antiques in the Museo Antiquario include busts of Euripides, Thales, Virgil, Tiberius, Caligula, Commodus (as Mercury), and other Emperors; basreliefs of Philoctetes, Labours of Hercules, Battle of the Amazons, Pluto and Proserpine, Mercury, Descent of Orpheus to the Shades, Medea, with statues of Diana and Apollo; a Muse, without hands; and Etruscan, Greek, and other urns.

Among the remarkable houses are—*Casa Marc Anton Antimaco*, a celebrated philologist, with the inscription "Antimachum ne longius quæras"; *Casa Bertani*, built by the architect Bertani, marked by two columns, illustrating the Corinthian style; *Casa Biondi*, with a picture, supposed to be the Ariadne of G. Romano.

**Casa di Giulio Romano* was built by the great artist himself, and decorated by Primaticcio. A small antique Mercury is over the door. In front of it is the *Palazzo Colloredo*, which Romano also designed. It is marked by a gigantic stucco caryatides of fantastic character, and contains paintings by himself and disciples.

Pallazzo del Diabolo obtained its name from the wonderful rapidity with which it was built by its founder, P. Ceresara.

At the *Casa Susanni* is a gallery of works by Mantegna, Guido, Francia, Parmegiano, etc. Count Beffa possesses a fine Madonna, by P. Vecchio.

Near the Porta and Ponte di S. Giorgio, which divide the middle and the lower lakes (as they are called) of the river, and the Ducal Palace, is the

Castello di Corti (Ducal Castle), built by B. Novara, 1393-1406, for Francis IV. of Gonzaga, with machicolated walls and towers, etc. It is now used as a prison, and place for archives; one of which records the death, 1st November, 1546, of G. Romano, "Superintendent of all the Ducal buildings, after 15 days' illness," of fever, aged 47. He entered the Duke's service in 1524. Many frescoes of the Gonzaga family, by Mantegna and others, are visible, though much decayed.

The **Ducal Palace*, surrounding the Piazza delle Fiera, is a vast, old, irregular pile, with great machicolated towers and battlements, including the Palazzo Imperiale, Palazzo Vecchio, and the Corte Imperiale.

It was the ancient seat of the Gonzaga's, begun by G. Buonacolsi Bottigella, in 1302, and enlarged and renewed by Romano, whose genius and skill are visible in every part of it; though many of its 500 rooms are in a state of neglect, ruin, and decay. In the room called the Scalcheria (Steward's Office), overlooking the Piazza del Pallone are fine pictures of the Chase of Diana, and Venus caressing Cupid before Vulcan, by Romano; the Car of Apollo, in the ceiling, is by his pupils.

At the Paradiso apartments, among the decorations of the cabinets, the name of the beautiful Isabella, daughter of Hercules D'Este of Ferrara, wife of Francis III., with the motto "forse chi si forse chi no" (perhaps Yes, perhaps No) may be noticed. In the Treja, or Troy room, are frescoes from the war of Troy, by Romano: and Cupid and Love, by pupils of Mantegna. The Camera degl' Arazzi contains arras tapestry, copied from the famous Cartoons of Raphael. The Galleria degli Specchi (glasses) is full of paintings and portraits by Romano's pupils; many of which suffered from the French Republicans in 1797. All these rooms are connected by passages and courts, and deserve careful examination; though showing marks of great neglect and decay. Two towers of the same age, called Torre della Gabbia, or Tower of the Cage (for criminals), and Torre della Zuccaro, are near the palace. The former, built 1302, by G. Buonacolsi, commands a fine view of the city and environs, from a room at the top.

The **Palazzo dalla Ragione* not far off, was built 1198-1250, and though ancient, is well preserved. Under a canopy is a curious statue of Virgil; the clock tower was raised 1478. "This palace illustrates the great principle of Lombard design, in tall buildings, which they always sought to ornament by increasing the number of openings in each story, and decreasing in consequence their size, but making them at the same time more ornamental."—*Fergusson.*

Passing out of the Porta Posteria we come in a little time to the * *Palazzo del Te* or *del T*; a square Doric pile, built by Frederic II. of Gonzaga, from Romano's designs, and so called either from the T shaped piece of ground on which it stands, or from tejetto, a drain. It is nearly a square, 180 feet by 186 feet, but only 30 feet high, with two ranges of windows, between Doric pilasters; and is rusticated throughout in course yellow stucco. The loggia in in the court, towards the bridge and garden, though of stucco, is of good proportions, and is ornamented with subjects from the History of David, by the great painter and his pupils; besides bas-reliefs by Primaticcio.

In the *Camera dei Cavelli* are portraits of Frederic's horses, by Pagni and Rinaldo. The *Camera de Psiche* has pictures, on oil and fresco, of the story of Cupid and Psyche, from Romano's designs. In the *Camera del Zodiaco*, the seasons are painted on the walls, and the signs of the Zodiac in compartments on the ceiling, by Romano's pupils. *Camera di Faetonte* takes name from Phæton, whose fall is painted here; with small pictures of centaurs, etc., by Romano and his pupils. *Sala degli Stucchi*, so called from the stuccoes, representing the Triumphal Entry of Sigismund into Mantua, 1433 (when Francis Gonzaga was created Marquis); Scipio and his prisoners; Alexander opening the Cabinet in which he keeps his Homer; Cæsar burning the letters of Pompey; all by Primaticcio. **Sala dei Giganti*, a small room, adorned by the Assault of the Giant Titans on Olympus, from designs of Romano. The figures exceed a scale of two to one. In the garden are a Grotto and Pavillion, the latter, containing a series of pictures of Human Life from the Birth to the Resurrection of man, done by Romano's pupils under their master's direction.

"The charm of this palace" says *Fergusson* "depends on the coffering and colouring of the ceilings, which display an amount of design and fancy combined with elegance, seldom seen elsewhere; but they will not suffice to redeem the building from the reproach of being, at least, externally of the tamest commonplace, as an architectural design."

At the *Scuole Pubbliche* is the public library, founded by Maria Theresa, containing 80,000 volumes, and 1,000 MSS. Among these are Pindar, the Hecnba, and Orestes of Euripides, a Panegyric of Trajan, and a Virgil; besides the correspondence of Voltaire and Bettinelli. The *Capilupi* library possesses 129 valuable MSS., serving to elucidate the literary history of the 15th century.

A little way out of Mantua is Pietola, which, agreeably to a tradition preserved by Dante, in his Purgatory, is thought to be the site of *Andes*, Virgil's birthplace. An old ruined palace of the Mantua dukes, called *La Virgiliana*, marks the spot. Hither the Cardinal de Medici came for refuge after the battle of Ravenna; and here also General Miolles gave his banquet in a Temple of Apollo, improvised for the occasion; the Saints taking the place of the Gods.

At *Curtatone*, on the Grazie road, near the Mincio, on the 29th May, 1848, the Austrians defeated the Tuscans, who came to the assistance of Charles Albert. The Tuscan volunteers were 1,316 soldiers of the Grand Ducal army, and 1,166 of the newly-raised civic guard, with youths from the Pisa University, and other equally unwarlike sources, to the number of 5,000; all under the command of General Langier, assisted by Piedmontese officers. They were opposed to 35,000 Austrian troops, commanded by Radetzky. The villages of Montanara Curtatone are one and a half miles distant from each orher. "For more than six hours the devoted little band held in check the enormous force opposed to them, and though the promised Piedmontese support never came, the Tuscans gained the object in view, and stayed the advance of the Austrians long enough to enable the Piedmontese to win the battle of Goito on the following day." The loss of the Tuscans was very heavy; but they had done their duty to their country, and proved they could fight like heroes. The names of those who fell are recorded in the church of Santa Croce. Two Pisa professors were killed; and a third, Montanelli, supposed to be mortally wounded, afterwards recovered, and became one of the Grand Duke's ministers.—*T. A. Trollope's Tuscany in 1849 and 1859.*

Beyond this, five miles from Mantua, on the right bank of the lake, and within view of the city, is the church of

Santa Maria delle Grazie, founded 1399, by F. Gonzaga and the citizens, in pursuance of a vow made during the plague. It contains a miraculous portrait of the Madonna, attributed as usual to St. Luke, and much reverenced. It is still a much frequented placeof pilgrimage, especially on Assumption Day. The church is an Italian Gothic of the simplest style, set off with many ex-votos and inscriptions. Within are paintings by L. Costa, L. Gambara, Monsignori, etc.; besides a monument of Coradi (1489), the son of the celebrated military leader, and another of B. Castiglione, the friend of M. Angelo and Raphael, and author of the Cortegiano. This latter was designed by Romano; the inscription is by Cardinal Bembo. By his side is his young and learned wife.

Among eminent persons who have visited this church and left their offerings, are Charles V. and his son Ferdinand, Pius II., the Constable Bourbon, and even an ambassador from Japan. The walls are covered with a double row of wax figures (the size of life) of these and other eminent personages, bishops, cardinals, kings, etc., who have received some benefit or grace from the Virgin. Each bears an inscription in verse. The art of making them was invented by a Franciscan of Acqua Nera, in 1521, but they require frequent restoration.

The miscellaneous offerings are most various and singular. One is a crocodile or lizard, killed by a Mantuan in the rivers about here; and another is a piece of rope from a convict about to be hanged, who prayed for help to the Madonna; when the rope broke and restored him to society.

Diligences to Parma, eight hours, fifty-two miles; to Cremona, forty-eight miles; to Este, forty-two miles; Ferrara and Modena. (See Routes 16 and 20).

VENICE.



Chiese principali

1. S. Marco
2. S. Giovanni e Paolo
3. S. Giorgio Maggiore
4. S. Maria de Frari
5. S. Maria della Salute
6. Il Redentore
7. S. Salvatore
8. S. Zaccaria

Palazzi e Stabilimenti pubblici.

9. Palazzo Ducale
10. Accademia di Belle Arti
11. Palazzo Manfrin
12. " Grimani a S. Maria-Formosa
13. R. R. Ufficio delle Poste
14. Ospitale civile
15. Teatro della Fenice
16. " Gallo
17. " Apollo
18. " Malibran
19. Staz.e della Str.a di Ferro per Padova.

From Mantua to Bologna and Parma, the distances are—

	Post.		Post.
To Borgoforte	1	To Brescello	1
,, Guastalla	3	,, Parma	2

Leaving Mantua by the Porte Predille we pass ppeletta, to

ORGOFORTE, a fortified castle on the Po, built , near the junction of the Mincio. There is a y over to

UZZARA (population, 1,600); an Austrian mili- post, where Prince Eugene fought an indecisive le on 1st May, 1703, with the French under dôme.

UASTALLA (4,000 inhabitants), near the South k of the Po, a bishop's see, and formerly the head a little county and duchy, united to Parma in 49, and to Modena in 1847. Its history has been itten in four great quartos, by a native author, P. ffo. Guastalla, now finally annexed to the kingdom Italy, stands on the Cristolo, a branch of the Po, ich was the boundary towards Modena. It con- ins a cathedral, and five or six other churches, ublic library of 6,000 volumes; school of music, and statue in bronze, of Gonzaga I. From the Parma ad, another divides off to

REGGIO in two hours, on the line to Bologna.

BRESCELLO, further up the Po, population, 2,500. r. this it is 17 miles past Serbolo, on the Enza, to

MA, on the great line to Bologna and the South. › 15.)

ROUTE 19.

VENICE TO TREVISO, UNDINE, & TRIESTE.

VENICE.

"There is a glorious City in the sea,
The sea is in the broad, the narrow streets,
Ebbing and flowing; and the salt seaweed
Clings to the marble of her palaces."—*Rogers.*

Venezia, of the Italians; *Venedig*, of the Germans. Population, 130,000, to about 28,000 houses, in 2,000 streets and alleys.

Hotels.—Danieli's Royal Hotel, one of the best tels in Italy, deservedly recommended. Grand otel de la Ville, very well situated on the Grand anal, near St. Marc—Mr. Barbesi, Proprietor. rand Hotel Victoria, formerly Regina d'Inghilterra, ecommended to English families for its accommo ation, good attendance, and moderate charges. Barbesi Hotel, kept by Mr. Barbesi, commands an extensive view; fine garden; pension. New York Hotel (Palazzo Ferro), newly fitted up; well situated on the Grand Canal; moderate charges. Hotel de l'Europe, kept by M. M. Marseiles, Brothers; ex- ellent table d'hôte; good attendance. Hotel Beau Rivage and Pension, opened the 15th of October last, and conducted under the superintendence of the proprietor, Mr. Adolphe Genovesi. English Hotel and Pension, conducted by Mrs. Bril, in the Palace Giustinian Vescovi, near Foscari on the Grand Canal; fixed and very moderate charges; board and residence from 6 francs.

Caf s.—Florian and Suttil. Breakfasts *a la four- chette*, suppers cheap; ices; English and French papers. Restaurante, Café Haus in Campo Galla, behind Procuratie Vecchie. Restaurant Francais, er the Café Militaire, Piazza San Marco. Fish here in great variety.

English Consul-General.—Mr. Perry.

Travellers are advised to look after their baggage. On arrival at Venice there is often confusion. When you alight from the train proceed at once to the canal, which is at the front of the station, engage a gondola, return for your baggage, with a porter, to whom point out your goudola; five cents per package is expected as his fee. On leaving Venice (which is a free port) all baggage is subject to be examined at the station before it is allowed to pass. A fee equal to the number of packages, say from 1 to 2 frs., will save a deal of annoyance and time.

Church of England Service.—Every Sunday fore- noon at half-past eleven, at the residence of the chaplain, the Rev. J. D. Merewether, Palazzo Con- tarini San Trovaso.

Reading Room.—There is a News-Room at the north-west angle of the Piazza St. Marco in the Procuratie Vecchie, in which French, English, and Italian newspapers may be found. Persons can pay for one week, or subscribe per month.

Conveyances.—Railway, to Udine and Nabresina (for Vienna and Trieste); to Verona and Milan.

There are upwards of 4,000 gondolas at Venice. Gondolas, with 1 boatman, 85 cents. the first hour, and 42 cents. for each successive hour; gondolas, with 2 boatmen, double the above fares. Omnibus gondolas, for one place to any part of the city in the line of route, 25 cents.; ferry across Grand Canal, by day, 6 cents, by night, 9 cents.; iron bridge toll, 3 cents. The gondolas at the railway terminus, 1 boatman, 2 frs., 2 boatmen, 3 frs.; these men load your baggage in the gondola, and deliver it at the door of your apartment, at the hotel. A good gon- dolier serves as *valet de place*. The tide rises three feet.

Steamers to Trieste, Ancona, Chioggia; office at the Piazzetta.

Money.—One florin=100 soldi=3 zwanzigers=2s. English. 4 soldi=1d. English; 10½ centimes French =12½ centesimi Italian.

Theatres.—All near St. Mark's and the Rialto. Fenice or Phœnix; Gallo, or S. Benedetto; Apollo, near S. Luca's; S. Samuele; Malibran, near S. Gian Grisostomo.

English Dispensary, on Campo S. Luca. The Capuchins of the Redemption distil a fine liquor, called acqua di melissa. The climate is healthy, though moist. The saline exhalations create an atmosphere favorable to pulmonary complaints, scro- fula, rickets, etc., for which sea-bathing is an excellent antidote. Venice is not a pleasant place when the rain comes down, or storms move the Adriatic. Then boats ply in St. Mark's and one may even get jammed in them under a bridge. At the fall of the year smells and mosquitoes abound, and cold winds blow from the Alps. The Merceria and Fondamente Nuova offer more shel- tered promenades; but the views there are tame.

**Chief Objects of Notice.—Architecture*, by the Lombardi, Sammicheli, Falconetto, Sansovino, Pal- ladio; besides Byzantine artists of an early date. Piazza of St. Mark, Cathedral, Palace, Bridge of Sighs, Campanile, Academy, Scalzi Church, Rialto, Madonna del Orto, S. Salvatore, S. Giorgio Mag- giore (Palladio), Redentore Church, S. Sebastiano, S. Stefano, Frari, Scuola, S. Rocco, S. Zanipolo, S. Zaccaria, Arsenal, Salute Church, Fenice theatre,

S. Maria Formosa, Cà d'Oro, S. Trovaso church, S. Francesa della Vigna (Palladio), Gesuiti church, and Murano glass works.

Paintings by Mantegna, G. Bellini, Vivarini, Palma Vecchio, Titian (the Assumption), Pordenone, Bordone, Bassano, Del Piombo, Tintoretto, P. Veronese, Palma Giovane, Padovanino, S. Ricci, Canaletto.

Sculpture by the Lombardi, Sansovino, and Canova, who was born and died in Venetian territory.

Venice is outside the lagoon, at the mouth of the Brenta, which, at high water, is a lake of some few feet depth; but at low water the lagoon being about three feet) offers only a number of banks of sand and weed, in the middle of which are the streets, or canals, practicable for small boats or gondolas only. This lagoon, 5 miles long and 1½ to 2 broad, is shut in from the sea by a tongue of land called the Lido, which has three fortified entrances.

About 150 canals cut up the city into 70 or 80 little islands. The largest, called Canale Grande, and crossed by the Rialto bridge, winds through the city in the form of an S. Another called Canale Giudecca, divides the city from the suburbs of Guidecca island. Near the north end of the Canale Grande, is a small branch, called Cannaregio, leading towards Mestre. The smaller canals are joined together by upwards of 300 short bridges, to facilitate the communication. The houses are founded on millions of piles, their front or back being turned to a canal. Each door has a flight of steps to the water, and the gondolas are moored to the carved and painted side-posts. Drinking water is got from 180 public cisterns, supplied from the mainland by pipes laid along the railway, or from artesian wells, first sunk in 1817.

Venice comprises six sestieri, or administrative divisions, and has forty-one open places, of which S. Marco, or St. Mark, is the finest; twenty-nine parish churches, besides the patriarchal church, the churches of the Greeks, Armenians, and Protestants; and seven synagogues.

It has lost the glory and commercial importance it enjoyed in past times, when it boasted of twenty-four ships of the line, and two hundred armed galleys. During 1815-17, upwards of seventy old palaces had been demolished by their owners, and many are still deserted, or converted into hotels and warehouses. Books are printed here. It is a free port since 1829, and this, together with the construction of the railway, may tend to reanimate the decayed city.

The last scene in its fall is described in *Daru's Histoire*. Out of 537 patricians, only 200 at most refused to vote for the Treaty of May, 1797, which transferred the Venetian territory to Austria. The Doge's sword was received by an apothecary, who bore the historical name of Dandolo. The Golden Book and the Ducal ensigns were burnt, and as the French marched out, the Austrians marched in.

The latest important event in its history was the revolution of 1848, when the Austrian garrison was driven out, and the Republic of St. Mark proclaimed under Manin and Tommaseo. On the defeat of Charles Albert, it was attacked by Radetzky and Haynau, and after an interval of seventeen months, Venice once more came under the iron rule of Austria.

To the traveller who sees it for the first time, Venice presents a curious spectacle, with its marble palaces, buildings, and spires rising out of the water. It was begun in this manner when the ravages of Alaric and Attila (407-52) made the people fly from Aquileia, Padua, etc., on the mainland (which was called Venetia), and settle here, round a church built on the *riva alta*, or *Rialto*. There are a few narrow quays and dry alleys between tall dark houses, where you may walk on foot, and where shops for meat, vegetables, jewellers, etc., are found, but they are not suitable for carriages and horses, which being useless here, are never seen. Their place is supplied by the gondola, a gloomy-looking, high-prowed boat, shaped something like the lord mayor's barge.

The favourite colour of the gondola is sable. It is a

"Long covered boat that's common here,
Carved at the prow, built lightly, but compactly,
Rowed by two rowers, each called gondolier.
It glides along the water looking blackly,
Just like a coffin clapt in a canoe,
Where none can make out what you say or do."
Byron.

Some are used as floating shops, and even the beggars go about in gondolas. Gondoliers (called barcaroli) are found at several points, or traghetti, where the traffic is greatest. Though useful, and at times necessary, to reach certain quarters, and obtain good points of view, yet, the canals being bridged, every part of the city may be reached on foot, though there are not footways on the sides of all the canals.

In spite of its aquatic advantages, and the cheap convenience of its gondolas, the visitor, "accustomed to expatiate on terra firma," may soon grow impatient of the "moated imprisonment of a town where one's walks are incessantly crossed by a canal, and the thread of talk or thinking is cut at the steep steps of a bridge."—*Lord Broughton's Italy.*

CANALE GRANDE, OR GRAND CANAL.

Itinerary of objects to be noticed in going from the Quay of St. Mark's to the Railway Station, 3 miles long, by gondola. The palaces marked * are in the pointed or Gothic style. The style of the Lombardi school is marked by richness and elegance. The palaces stand on massive stone basements of a simple uniform character, rising out of the sea, "but above the water they are as various as their architects. Some display the light elegance of Sansovino, others the exuberant ornament of Longhena, and a few the correct beauty of Palladio."—*(Forsyth.)* Most of them have two or three gates, with steps to the water, in the middle of their fronts, over which are finely decorated balconies and arcades, and the windows are generally arched, either Gothic, pointed, or circular.

Left.	*Right.*
Dogana, or Custom House	Royal Gardens.
	Palazzo Giustiniani* (now Hotel de l'Europo)
	Palazzo Treves.
	Palazzo Contarini-Fasan.*
	Palazzo Ferro.
Palazzo Dario (By the Lombardi).	Palazzo Corner della Cà Grande (by Sansovino).
Palazzo Manzoni (ditto).	
	Palazzo Zuchelli (now Hotel Barbesi).
Salute Church.	
	S. VITALE BRIDGE.
Accademia and Picture Gallery.	S. Vitale Church.
	Palazzo Cavalli* (residence of Count de Chambord).
	Palazzo Giustiniani-Lolin (by Longhena).
Palazzo Contarini die Scrigni (two—one by Scamozzi, the other half-Gothic).	
Palazzo Rezzonico (by Longhena).	Palazzo Grassi (now Hotel de la Ville).
Palazzo Giustiniani.*	
Palazzo Foscari.*	Palazzo Morosini.
	Palazzo Contarini.
Palazzo Balbi.	
Palazzo Grimani.	Palazzo Mocenigo (Byron's residence).
Palazzo Pisani.*	
Palazzo Barbarigo.	
Palazzo Bernardo* (now Hotel Danieli).	Palazzo Corner-Spinelli (by the Lombardi).
Palazzo Dona.	
Palazzo Tiepolo (by Sansovino).	Palazzo Grimani, now Post Office (by Sammicheli).
	Palazzo Farsetti, now the Town Hall.
	Palazzo Loredano.
	Palazzo Bembo.*
	Palazzo Manino (by Sansovino).
	RIALTO BRIDGE.
S. Giacomo di Rialto.	
Palazzo de' Camerlinghi (Court of Appeal).	Fondaco de' Tedeschi, now Finance Department.
Fabbriche Vecchie (by Sansovino), in the Pescaria.	Palazzo Mangili Valmarana.
	Palazzo Michiel della Colonne, or Martinengo.
	Palazzo Segredo.*
Palazzo Corner della Regina, now the Monte de Pietà.	Cà d' Oro, belongs to Mdlle. Taglioni.

Left.	*Right.*
Palazzo Pesaro, or Bevilacqua.	
	Palazzo Grimani (by Scamozzi).
Palazzo Tron.	
Palazzo Battagia (by Longhena).	Palazzo Vendramini-Calergi, seat of Duchess de Berri (by P. Lombardo).
Fondaco de' Turchi.	
Museo Corner.	
	Cannareggio. Up this short canal are— Palazzo Manfrini, Palazzo Galvagna.
	Palazzo Labia
S. Simione Church.	Scalzi Church.
Palazzo Papadopolo.	Railway Station.
	S. Lucia Church.
	Corpus Domini Church.
La Croce Church.	
Santa Chiara Church.	

"Whilst other Italian cities have each 10 or 12 prominent structures on which their claim to architectural fame is based, Venice numbers her specimens by hundreds, and the residence of the simple citizen is often as artistic as the palace of the proudest noble. No other city possesses such a school of architectural art as applied to domestic purposes; and if we look for types from which to originate a style suitable to our modern wants, it is among the Venetian examples of the early part of the 16th century."—*(Fergusson.)* The churches are profusely ornamented with marble, porphyry, alabaster, agate, jasper, mosaics, etc., more remarkable for richness than good taste.

The common pictures of the Piazzetta and the great quays give an incorrect notion of the general appearance of Venice. The canals should be called "water streets." "I found myself," says Lord Broughton, "mistaken in supposing there were footways on the side of all the canals. You may from the back of most houses, and sometimes from the front, step from the hall door into your boat at once, and may row through the city almost the whole day without suspecting there are any streets in it; or you may wander through innumerable lanes and narrow alleys, like those of London, without coming on a single canal or seeing the water once." The profound quiet of the canals and streets at night is very striking.

It is impossible to describe all the buildings in detail, but we shall notice the most deserving in a series of Tours which may be done on foot, or in gondola, according to circumstances, and may be varied at pleasure. The charge for a gondola is 3zw. (2s.) a-day.

The great point of attraction is the square of S. Marco, or St. Mark (the patron saint), on the south side of Venice, which, with the ancient Cathedral and its belfry, the great palace of the Doge, the Moorish arcades and coffee houses, etc., figure so

picturesquely in every view of this marvellous old city.

FIRST TOUR.

**Piazza S. Marco.* This piazza or square is surrounded by magnificent edifices, all valuable as historical monuments of the rise and progress of the fine arts from the 10th century to the present day. On the east side are St. Mark's Cathedral, with its campanile and three pedestals for the Venetian flags; on the north side, the Procuratorie Vecchie and the Orologio Tower. The west side occupies the site of S. Geminiano's Church. On the south are the Procuratie and the Libreria, now the Royal Palace.

The dimensions of this piazza are about 580 feet long by an average breadth of 230 feet. The Piazzetta (or little square), 320 feet by 150 feet, runs from the campanile down to the Mole at the water side, between the Doge's Palace on the east side and the Zecca on the west. On the Mole, or Quay, are the Colonne, or two pillars of St. Mark and St. Theodore, from which the quay runs past the Ponte della Paglia to the Riva dei Schiavoni and the Albergo Reale (formerly the Manimocenigo Palace), towards the arsenal, etc. On the three bronze pedestals (by Leopardi, of the 16th century) in front of St Mark's—now carrying the Austrian colours—the three standards of the subject kingdoms of Cyprus, Candia, and Morea used to fly. The Torre dell' Orologio, or clock-tower, at the corner of the Merceria, was built 1494 by P. Lombardo. It bears an astronomical clock, marked with the 24 hours, as usual in Italy; which has a gold and blue face, made by the Rinaldis of Reggio, and repaired in 1755. Two bronze Moors strike the hours, and above these are a bronze Virgin and the Lion of St. Mark. When the clock strikes two all the pigeons come down to be fed.

The noble Cathedral or **Duomo* of S. Marco is in the Greek shape, and purely Byzantine (or Constantinople) style, having been begun in 976 by artists from that city, and finished in 1071. It is supposed to have been copied from a church at Alexandria. The internal decorations, porticoes, etc., were finished in the next century. It is only 205 feet long by 164 feet through the transepts. It is eccentric when compared with later and more regular patterns, but it is exceedingly rich in detail, from the immense profusion of beautiful Oriental marbles, bas-reliefs, and other sculpture, in bronze, gilding and mosaic, executed between the 10th and 18th centuries. The tessellated pavement is slightly undulating like the waves of the sea.

It is surmounted by a heap of ten or twelve oval domes round the five larger centre ones, besides several pinnacles. The iron tie round the chief dome is called Sansovino's Girdle. They count about 500 pillars of verde antico, porphyry, serpentine, veined and other rare marbles; the exterior sides, basement and pavement are encrusted with rich materials; in fact all that is not gold, or bronze, or mosaic, is covered with Oriental marbles.

The façade presents in its recesses a numerous collection of columns, as valuable for the quality and variety of the marbles as for their Greek workmanship. There are five large gold mosaics in the lower recesses. The first two (to the right) represent the Raising of the bones of St. Mark, at Alexandria (whence they were first brought), by P. Vecchio, 1650; the middle one is the Last Judgment of P. Spagna; in the next is the Doge's reception of the Patron Saint's Relics, by L. de Pazzo, after S. Ricci; and the last is an old mosaic of the 16th century of the church itself.

The four mosaics in the upper vaults are the Descent from the Cross, the Descent from Limbo (or hell), the Resurrection, and the Ascension; all by L. Gaetano, from designs by M. Verona, about 1617. On one of the four bronze gates (to the left on entering) is the name of their artist, "M.CCC. Bertucius, Aurifex, Venetus, me fecit;" he being a Venetian goldworker of the day. In this façade are the famous four *Horses of St. Mark* (weighing only 1860 lbs.), bronzed, but preserving traces of their former gilding. They are the same which, after being cast at Chio and transferred to Athens, were sent to ornament the triumphal arches of Nero and Trajan, at Rome. They accompanied Theodosius to Byzantium, and in the 13th century were transported to Venice; from which they were moved to Paris, by Napoleon, to the top of the Arc du Carrousel, to be again returned in 1815 to their old place at Venice. This is alluded to in the gold inscription on the church porch. As with the famous Coronation Stone at Westminster, possession has been taken of them at various times, as an emblem of power or conquest.

Above the great door of the vestibule is St. Mark in his pontificals, by the Zuccati, after Titian's designs, in 1545. Below him are seven small mosaics of the 10th century, representing the Crucifixion and Burial of Christ, the work of the same artists, 1549. On two crescents to the right and left above the principal entrance, are the Resurrection of Lazarus, and the Burial of the Virgin, also by the Zuccati. In the tower side corners, the Four Evangelists; in the upper, eight Prophets; on the frieze, the Angels and Doctors; all by the same. "High up on the outside of the church we one evening observed two small lamps burning, and on enquiry found they had been burning there about two hundred years, in memory of a poor man who had been put to death for a murder, though he died protesting his innocence. After his execution another man on his death-bed confessing that he had committed the deed, and that the person unjustly put to death had been entirely ignorant of it, the Senate ordered these lamps to be kept burning as a sign of the innocence of the poor man, and in expiation for his unmerited death."—*Miss Catlow's Sketching Rambles.*

To the right of the vestibule, in the *Zeno Chapel*, is an altar by the Lombardi, ornamented with a profusion of bronzes and marbles. Four great columns may be noticed of the greatest delicacy, and three bronzes of the Virgin and Child, St. John Baptist, and St. Peter. In the middle are the bronze effigies of Cardinal J. B. Zeno.

A little further inside the principal door is one of the most ancient mosaics in the church, Christ between the Virgin and St. Mark, supposed to be as old as the 11th century.

The great *Arch of the Nave* is encrusted with gold and marble mosaics in five divisions; the subjects taken from the Revelation. In the middle is Christ surrounded by seven candlesticks, by F. Zuccato, 1570. The vault of the vestibule, which is in a line with this arch, and is prolonged to the exterior façade, is equally full of mosaics, in five compartments. In this part is a porphyry holy water basin, the base of which is a Grecian altar, carved with dolphins and tridents, surmounted by another bas-relief, of children; the latter a work of the 15th century.

To the right of this is the *Baptistry*, ornamented with marbles, bas-reliefs, and other carvings, and with mosaics, executed for the most part about 1350. A mosaic of the Baptism of Christ, which covers the wall opposite to the door opening to the Piazzetta, is said to be as old as the 10th or 12th centuries. At the altar are a marble Virgin and two Angels; a marble chair, believed to have been carved at Alexandria; a bas-relief of the Baptism of Christ; and two bas-reliefs of St. Theodore and St. George. In the middle of the chapel is a large marble basin, with a bronze cover, ornamented with bas-reliefs, by two pupils of Sansovino, both of the 16th century; and a bronze statue of St. John Baptist. On the walls are monuments of Doge Saranzo, and of Doge Enrico Dandolo, a successful leader in war against the Turks, and the writer of an excellent Chronicle of Venice, or History of the Republic down to 1342.

In the right transept of the church is the *Oratory of the Cross*, formed by six rich columns, one of which is of rare black and white porphyry. On the wall to the left are delicate marbles, and a mosaic of Paradise, attributed to L. Gaetano, from designs by Pillotti.

In the *Left Aisle* (entering from the great door), is the chapel of Madonna de Mascoli, with a beautifully sculptured marble altar, of the 13th or 14th centuries, and some excellent mosaics of the History of the Virgin, by M. Ciombono.

The chapel of S. Isidore is covered with mosaics of the 14th century, representing the life of this saint. On the wall above the door is the genealogical tree of the Virgin, by N. Bianchini, from Salviati's designs, 1542. On the marble screen which separates it from the choir are fourteen marble statues of the Virgin and Apostles, carved in 1394 by the brothers J. and P. Massegna, of Venice. At the sides of the entrance to the choir are two rich marble seats, supported by costly pillars, and near them two small marble altars of delicate carving, said to be by P. Lombardo, 1470.

In the *Choir* itself are many seats ornamented with rich inlaid work, 1536; and two desks, with six bronze bas-reliefs of the life of St. Mark, by J. Sansovino. On the interior balustrades, near the high altar, are eight bronze figures—the Four Evangelists, by Sansovino; and Four Doctors, supposed by J. Calliari, or P. d' Udine, 1614.

The *High Altar* stands under a baldacchino or canopy, on four pillars of Greek marble, carved with various subjects of sacred history. This altar is remarkable for its two ancient paintings, one serving as a covering to the other. The first is in the Greek style, in oil, on wood, in 14 divisions, relating to the Life of Christ, by Maestro Paolo, and his sons, Lucca and Giovanni, 1346, whose names are inscribed on it. He is the oldest of the Venetian school of painters: the next to him being Lorenzo of Venice, whose work is to be seen at the Academy. The second altar-piece, called the Pala d' Oro, is a Byzantine enamel on gold and silver plating, set off by chased work, pearls, camcos, and other precious stones. Behind the high altar is another altar, on clear spiral alabaster pillars; with bas-reliefs, in marble and gilt bronze; all by Sansovino

The bas-reliefs in white marble, and on the bronze gate of the sacristy, are by Sansovino. They took him about twenty years to execute. Among the heads are those of Titian, P. Aretino, and Sansovino himself. The sacristy is richly adorned with mosaics and inlaid work, by Zuccato, Schiavone, etc., between 1520 and 1530.

In a disused chapel, opposite Madonna de Mascoli, is the *Treasury of St. Mark*, containing an assortment of the most esteemed relics; among them are pieces of the "true" cross, with a nail, the sponge, and the reed used at the Crucifixion; the knife which cut the bread at the Lord's Supper; the thigh-bone of St. John Baptist; and innumerable relics of the patron saint; besides various trophies brought home from the taking of Constantinople.

All the Doges were buried in St. Mark's before Martin Faliero's treason; but he and his successors were buried in their own churches.

"St. Mark's is a very singular pile. Though most of its materials came from Greece, their combination is neither Greek nor Gothic, nor basilical, nor Saracen; but a fortuituous jumble of all. A front divided by a gallery and a roof hooded by mosquish cupolas give it a strange, unchristian look. Nowhere have I seen so many columns crowded into so small a space. Near 300 are stuck on the pillars of the front, and 300 more on the balustrades above. A like profusion prevails in the interior, which is dark, heavy, and barbarous" (*Forsyth*), in spite of its marble and mosaics. But, notwithstanding this, the general effect is striking and historical.

From the Pietra del Bauda, a red stone close to the church, the laws were first promulgated. It is a trophy from Acre, from which another trophy, called the pillars of S. John of Acre, were obtained in 1256.

At the junction of the Piazza di S. Marco and the Piazzetta stands the brick

**Campanile Tower*, so conspicuous in all Venetian views, forming a detached belfry to the Cathedral, 320 feet high. It was begun in 902; in 1178 a spire on an antique model was added, in the shape of an extinguisher, which was reconstructed by Martin B. Buono in 1510, as it now appears, and ornamented with Oriental marbles. At the base on one side is a loggia by Soverini, a small and elegant building covered with marbles, sculptures, and bronzes. Four bronze statues of Pallas, Apollo, Mercury, and Peace, are by J. Sansovino. Of the bas-reliefs, the best are the three in the attic and those below two of the statues.

"Its locality and associations have earned for it a great deal of inflated laudation; but in point of design no campanile in Italy deserves it less.

The base (42 feet square) is a mere unornamented mass of brickwork, slightly fluted and pierced unsymmetrically with small windows to light the inclined planes within. Its size, its height, and apparent solidity are its only merits."—*(Fergusson).* Cost of admission, five soldi. The ascent is by a series of inclines—not steps. Napoleon rode his horse to the summit; whence there is a view over the city and islands, distant hills, etc. But this prospect from the top, though good, gives no adequate view of the canals within the city.

**Ducal Palace*, or *Palazzo Ducale*, the old seat of the Doge *(doge* from *dux)*, is open from nine to four. The principal part of this grand edifice has one side towards the Mole and the other towards the Piazzetta, and is remarkable for its singularity, the solidity and magnificence of its details, and for its style, which is Saracenic, of the 14th century in the oldest portion, which is the work of Calendario. An arcade called the Broglio surrounds it. It was formerly the seat of government, and contains the halls of the various departments—as the Hall of the Senate, the Hall of the Council of Ten (now the picture gallery), the Hall of the Great Council (now the library), the Piombi or State Prisons, the Pozzi or dungeons, etc. The telegraph office is now stationed in the palace.

Near the sea front, at the end of the Piazzetta, are two red granite pillars brought from Greece in the 12th century. One bears the famous winged lion in bronze, called the Lion of St. Mark, a copy of which was repeated in every subject province, and the other has a statue of St. Theodore (Teodoro) standing on a crocodile. This part and the quay adjoining are sometimes called "Il Colonne," after these pillars, which thus serve as a mark. Public executions took place between them, and hence it was considered unlucky to pass this way. Here Silvio Pellico stood before he was sent to Spielberg.

"The two arcades which constitute the base are, from their extent and the beauty of the details, as fine as anything of their class executed during the middle ages. There is also a just and pleasing proportion between the simple solidity of the lower, and the airy, perhaps slightly fantastic lightness of the upper of these arcades, which are pierced with light tretwork. Had the upper story been set back according to the original design, instead of being brought forward even with the arcades, which it overpowers by its ill-proportioned mass, a much more beautiful building would have resulted. All the beauty ascribed to this story arises from the polyohromatic mode of decoration introduced by disposing pieces of different coloured marbles in diaper patterns. The slabs are built into not stuck on."—*Fergusson.*

The palace forms a quadrangle surrounding an interior court; the north side of which stands alongside St. Mark's, which until 1807 was nothing but the chapel of the palace. The east side which rests on the Rio or Canal della Paglia, was the work of A. Rizzio and A. Scarpagnino, 1490–1550. The other two sides towards the Mole and Piazzetta were restored by A. da Ponte, after the fire of 1577. They are marked by two large windows decorated with sculptures; that on the Mole side, constructed 1404; that on the side of the Piazzetta at a later date, 1523–38. The carvings above them date from 1577. The walls are diamonded in pale red and white. The palace entrance is near the church, by the Porta della Carta, where the scribes used to stand, and the ornaments of which are due to Giovanni and Bartolommeo Bono. This leads to the interior court and the Giant's Stairs. Its principal defect is that "it reverses all the principles of all other architecture. Here the solid rests on the open a wall of enormous thickness rest on a slender fret work of shafts and arches and intersected circles."—*Forsyth.*

The beautiful internal court was rebuilt 1486-1559, by A. Bregno and Scarpagnino. Its pointed and circular arcades, partly imitated in the School of Mines, Piccadilly, its richly sculptured freizes and ornamented wall spaces, altogether make up a singularly pleasing design. In the middle of the court are two circular bronze reservoirs, covered with reliefs, both of the 16th century. They are filled daily with fresh water brought by the women of Friuli. It is surrounded by busts of eminent natives of Venice. In the façade is the clock tower built 1607–15, and ornamented with eight beautiful Greek statues.

The Arcade, opposite the Giant's Staircase, is probably due to Master Bartolommeo, the author of the Della Carta gate. A smaller and elegant façade to the left of the Giant's Stairs, in the Senators' Court is attributed to G. Bergamasco and J. Lombardo.

The *Giant's Stairs* (Scala di Giganti) is a magnificent work of the 15th century, by A. Bregno or A. Pizzo; with delicate marble carvings by two Mantua artists, and Sansovino's two colossal statues of Mars and Neptune, which gave name to the staircase. Below them at the foot of the staircase are A. Rizzio's Adam and Eve. The Doge was crowned on the landing of these steps; here he took the oaths; and here Byron makes Marino Faliero deliver his pieced of eloquent rant before his execution 1355.

"The gory head rolls down the Giant's Steps."

His corpse was removed in a barge, with eight torches, to his tomb in the little chapel of Sant. Maria della Pace, in the church of SS. Giovanni e Paolo; but it was placed outside the church about the time of the French invasion. On the same landing the captain of the Bucentaur mounted guard during an interregnum. In the "Two Foscari" Byron makes the old deposed Doge die suddenly after descending the steps upon hearing the bell of St. Mark ring for his successor; though it really took place five days after.

The Golden Stairs (Scala d'Oro) constructed 1558–77, is a fine work by Sansovino. It led to the room in which the Libro d'Oro, or Golden Book of the Venetian nobility was kept, in charge of the Avvogadori. In the vestibule is Tintoretto's Justice with the Sword and Scales. The Hercules and Atlas at the bottom are by Aspetti.

Sala del Maggior Consiglio, or Hall of the Great Council, a splendid room, looking into the Piazzetta, 175 feet by 82, originally built by Calendario, and restored after the fire of 1577, which destroyed the paintings of Titian and Bellini, by which it was decorated. Every square foot of its surface, both walls and ceiling, is covered with paintings, gilding, and other ornaments by late artists; the paintings relating to events in the history of the Republic, and being remarkable as including some of the oldest existing works on canvas. Portraits of Doges run round the frieze, and are continued in the Sala della Scrutinio adjoining. Both rooms are filled with the books of St. Mark's Library. To the right, on entering, is Tintoretto's vast picture of the Glories of Paradise, 82 feet long by 33 high. Then come the following pictures, to the number of twenty-one:—G. Leclerc—Alliance Ratified between Doge Dandolo and the Crusaders, in St. Mark's, 1201; A. Vincentio—Assault of Zara, 1202, by blind old Doge Dandolo; D. Tintoretto—Surrender of Zara (above the window); A. Vicentino—Alexis invoking the Protection of Venice for his Father, the Emperor of Constantinople; Palma Giovane—First Taking of Constantinople, 1203, under Dandolo; D. Tintoretto—Second Taking of Constantinople, 1204; A. Vicentino—Election of Baldwin as King of Jerusalem, in S. Sophia's; L'Aliense—Dandolo Crowning Baldwin; P. Veronese—Doge Contarini's Return after the Defeat of the Genoese, at Chioggia, 1378, when Venice was saved from ruin (between the windows); G. del Moro—The Pope presents the Banners to the Doge, at St. Peter's; G. Gambarato—Arrival of the Pope, the Emperor Frederick Barbarossa, and Doge, at Ancona (above the door); F. Zuccaro—Frederick Kneeling to Pope Innocent, 1177; J. Palma—The Pope releases Otho, the Emperor's Son; A. Vicentino—Doge presenting Otho to Pope Alexander III. (above the door of the Scrutinio); D. Tintoretto—Otho taken prisoner by the Venetians, at a pretended naval battle, off Istria; P. Flammengo—Pope blessing the Doge (above the window); F. Bassano—Pope presents a sword to the Doge; Tintoretto—Venetian Ambassador and the Emperor, at Pavia; L. Bassano—Pope presents the Doge with a lighted candle (above the window); the Pope and Doge send an Embassy to the Emperor; Alexander III., in disguise, recognised by the Doge, at La Cairità.

In the balcony of the window is a St. George, one of the earliest works of Canova. Round the frieze, are seventy-six portraits of Doges, beginning with the ninth, Obelerio Antenorio, in 804; with the omission of Marino Faliero, whose place in the black oval is painted over with "Hic est locus Marini Falieri, decapitati pro criminibus." They are by Tintoretto, Bassano, the Palmas, etc.

In the richly ornamented ceiling are three large fine pictures; P. Veronese—Venice crowned by Glory; Tintoretto—Venice among the Divinities; Palma Vecchio—Venice crowned by Victory.

Among the smaller ones are, P. Veronese—Taking of Smyrna, Defence of Scutari against Sultan Mahommed; F. Bassano—Battle with the Duke of Milan, 1446; Defeat of Hercules of Ferrara; Tintoretto—Victory on the Lake di Garda, 1440; Defeat of the Prince of Este; Tintoretto—Brescia defended against the Viscontis, 1483; Victory over the Aragonese; F. Bassano—Victories over the Duke of Milan, and over the Imperialists, 1507; Palma Giovane—Battle at Cremona, 1427; Recapture of Padua, 1509.

Salla dello Scrutinio, where the voting at the election of the Doge took place, is joined to the Great Sala by a corridor, the portraits being continued so as to make up the 115, including Manin the last Doge. There are also Eight Prophets, by A. Vicentino. It is now used as a library for MSS. and printed books. The pictures are—beginning on the right:—Tintoretto's Taking of Zara (above the window); A. Vicentino's Taking of Cattaro—Battle of Lepanto; P. Bellotti's Destruction of Margaritano, in Albania; P. Liberi's Victory of Dardanelles, 1658; A. Vicentino's Pepin besieging the Rialto, 809; (Pretended) Defeat of Pepin at the Orfano Canal; S. Peranda's Defeat of the Caliph of Egypt; L'Aliense' Capture of Tyre; M. Vecellio's (Titian's nephew Victory over Roger of Sicily; Palma Giovane's Last Judgment,—with three portraits of his Wife, in Heaven, Purgatory, and Hell. A painted Triumpha Arch, in honour of the Doge Morosini, for his conques of the Peloponnesus 1698, it fills one side of the room) In the ceiling compartments are: — F. Bassano' Taking of Padua, 1405; G. del Moro's Taking o. Jaffa, 1293; C. Ballini's Victory over the Genoese at Trapani; F. Montemozzano's Victory at Acre A. Vicentino's Victory over the Pisans, 1098 besides 12 small allegorical subjects by Pordenone.

The *Library*, contained in these rooms, was founded by Petrarch and Cardinal Bessarion, the latter being the chief contributor. They were at first placed in Sansovino's Libreria, on the opposite site of the Piazzetta, before it was incorporated with the Royal Palace. They number about 120,000 volumes, and 10,000 MSS., among which are Cicero's Epist. ad Familiaries—the first book printed at Venice, 1465; a Florence Homer, on vellum, 1488; Marco Polo's Testament, 1323; a Herbal, painted by A. Amadio, 1415; Card. Grimani's Breviary, with Hemling's beautiful minatures, etc.

Archæological Museum.—This collection of busts, statues, bronzes, maps, coins, etc., occupies the old apartments of the Doges, under the names of Camera degli Scarlatti, or Robing-room of the Great Council; Sala della Scudo, where the shield of the reigning Doge was placed, now containing Fra Mauro's curious old Map of the World, constructed 1460, and a very valuable Cameo of Jupiter Ægiochus (Giove Egoico), found at Ephesus with other relics; Sala dei bassi-relievi, dei Busti, etc.; Camera dei Stucchi in which are stuccoes by A. Vittoria, and a head of Doge Foscari, from the Porta della Carta, the rest of this statue being destroyed by the mob in 1797.

In the upper story of the palace are the following rooms:—

Salla della Bussola, so-called from a compass on the door. A hole marks the place of the marble Lion's Mouth, by means of which persons were anonymously denounced to the Council of Ten, to whose room this was the antechamber. Here are M. Vicellio's St. Mark presenting St. Mark to the Virgin; Aliense's Submission of Bergamo, and the

Re-capture of Brescia; and a painted ceiling by P. Veronese. It leads into

Salla dei Capi, or, of the Three Chiefs of the Council, from which passages lead to the Piombi, in the roof, and to the dungeons below. On the ceiling is P. Veronese's Angel driving away the Vices. The walls are covered with stucco monuments.

Sala dei Dieci, or Hall of the Ten,—the actual rulers of the Republic; a body first established 1310. Here are Aliense's Adoration of the Magi. Bassano's Pope Alexander III. meeting the Doge on his return from the victory over Frederick Barbarossa—a large picture, with the artist's portrait behind the Pope. M. Vecellio's Clement VII. and Charles V. at Bologna, 1529. The fine ceiling, designed by Barbaro, was painted by Zelotti and Bazzacco, and contains P. Veronese's Old Man and Young Woman, in an oval. Two other works of Veronese's taken from this room, are now at Versailles and Brussels; the subject of that at Versailles (in the Chamber of Louis XIV.), is Jupiter punishing the Four Crimes, which were especially cognisable by the Council of Ten—rape, fire, false money, and sacrilege.

Sala dei Quattro Porte, designed by Palladio, and so called from its four handsome doors. The paintings are:—G. Contarini's Re-capture of Verona, 1430; Titian's Doge Grimani at the Foot of Religion; Contarini's Grimani before the Virgin; C. Cagliari's (son of P. Veronese) The Nuremburgers receiving a Copy of the Venetian Laws; A. Vicentino's Henry III.'s Reception at the Lido; C. Cagliari's Reception of the Persian Embassy. The ceiling frescoes are by Tintoretto, and the stuccoes by A. Vittoria.

Sala dei Pregadi or *del Senato*, so-called because at first, the fittest citizens were prayed to assist the Doge with their advice. Here are, Palma Giovane —the Doges, L. and G. Priuli, Praying to the Saviour; M. Vecellio—Election of the Patriarch Giustiniani; Tintoretto—The Dead Saviour on the Cross (behind the throne); Palma Giovane—Doge Vernier before Venice; Doge Cicogna before the Saviour, and an allegory of the League of Cambrai against Venice (Venice sits on her lion, and Candia holds a bunch of grapes); Tintoretto—Loredano praying to the Virgin. In the ceiling are Tintoretto's Venice as Queen of the Sea; Dolabella—Adoration of the Sacrament; Gambarato—Doge and his Councillors; A. Vicentino—Forges of Vulcan; also, "Custodes Libertatis," and other inscriptions.

Ante Chapel.—Bonifacio's Christ Driving out the Money Changers; Rizzi's Cartoons for mosaics in St. Mark's; five saints by Tintoretto. *Doge's Private Chapel*—Altar by Scamozzi, the Virgin by Sansovino, and a unique fresco by Titian (in a staircase adjoining.)

Sala dell' Anti-Collegio, where foreign Ambassadors waited an audience. The mantlepiece and doors by Scamozzi; the statues by A. Vittoria. Here are four fine paintings by Tintoretto—Ariadne and Bacchus; Pallas Chasing Mars; Forge of Vulcan; Mercury and the Graces. Also, P. Veronese's fine Rape of Europa, which made a journey to Paris; Bassano's Jacob returning to Canaan, P. Veronese's Venice Enthroned (in the ceiling.)

Sala dell' Collegio, or Reception Room.—Here are Tintoretto's Doge Gritti Praying to the Madonna, Marriage of S. Catherine, the Virgin in Glory, and Doge Mocenigo before the Saviour; P. Veronese's Christ in glory (above the throne), and Doge Venier's Victory at Curzolari; C. Cagliari's Venice. The ceiling was designed by Da Ponte, and is full of allegorical and other subjects, by P. Veronese. The tapestry dates from 1540.

The Piombi or Leads.—The leaden roofs referred to by Israel Bertuccio, the conspirator in "Marino Faliero," were the state prisons, close under the attics of the building. Here Silvio Pellico was confined, as he relates in his rather sentimental account of his imprisonment. At the bottom of the building are the "mystic cells which undermine your palace" called the *Pozzi*, sunk into the thick walls; damp and dismal enough, but not worse perhaps, than other prisons were in those hard times. There were twelve, in the thick walls of the palace; only one prisoner, a murderer, was found when the French came. He had been confined sixteen years, was released, and died four days after, "of fresh air." One of the inscriptions scratched on the walls, runs thus:—

"De chi mi fido guardami dio
De chi non mi fido mi guardaro io
A
V la Sta. Ch. Ka. Rna."

The last line stands for "Viva la Santa Chiesa Kattolica Romana."

Another is "Viva Andrea Tardivelo Orese da Padoa Bone on pagno," where the last word stands for "bon compagno." When the prisoner was brought out to die, he was taken to the cell in the middle of the covered gallery or bridge over the Rio di Palazzo canal, which led to the prisons beyond, and there strangled. The cell is walled up, but the open gallery is the famous

* *Bridge of Sighs*, or Ponte de' Sospiri.

The public *Prisons* (Publiche Prizione) or Carcere, behind the Ducal Palace, form a massive Doric pile, on a rustic basement, built 1589, by A. da Ponte When Howard saw them he considered them among the best he had ever visited.

On the north side of the Piazza is the *Procuratie Vecchie*, a large old building on arches, with two stories above them; erected 1500-10 by Master B. Buona, for the Curators or guardians of St. Mark; an ancient and important body of nobles, from which the Doge was usually chosen. As they increased in numbers, a later structure on the south side was added, 1584 (by Scamozzi), for their use, viz., the

* *Procuratie Nuove*, now the Royal Palace, which was continued to the west, by G. Solini, in 1814, on the site of S. Geminiano's church. It is a rich line of building, fronted with all the Greek orders. The building joining this down the west side of the Piazzetta, is the old library, or

* *Libreria Vecchia*, where the books were kept till transferred to the Ducal Palace, in 1812. This Libreria in two stories, Doric below, and Ionic above,

is 270 feet long, on twenty-one arches, including three in the turrets at each end. It was begun 1536, by Sansovino, and finished by Scamozzi. The details are rich and admirable, and may be compared with those of the Ducal Palace opposite. A noble staircase in the middle is adorned with ornaments in stucco, by A. Vittoria. The first hall was finished by Scamozzi, for a museum of statuary; which has been turned over to the Doge's Palace, along with the books. Another room contains pictures, by Titian, Salviati, etc.

In the *Galleries* and Chapel of the Procuratie Nuove are several good paintings, as—Bassano's Presentation; Tintoretto's Adoration of the Magi, and S. Joachim Chased out of the Temple; Giorgione's Christ in Limbo; Titian's Passage of the Red Sea, and his Wisdom Crowned; Tintoretto's S. Mark saving a Mussulman from Shipwreck, and his Two Venetians Finding the body of S. Mark; P. Veronese's Venice Surrounded by Hercules, Ceres, and other divinities, and his Christ on the Mount of Olives; Dead Christ at the feet of God the Father, by C. Cagliari, son of P. Veronese; and Adam and Eve Repentant, by the same; P. Veronese's Institution of the Rosary; P. Bordone's Dead Christ, etc.

The *Mint* (Zecca), which appears near the quay, as a part of the Libreria, is a work of solidity and good taste, by Sansovino, 1535, having two unlike fronts; the one joining the library accords with it, but that facing the sea is in the rustic style. It has rooms for the coining of money and medals. From this was issued the gold zecchini or sequins, still known in the Levant; and the silver ducats whose loss tried the soul of Shylock so bitterly—"My ducats! Oh, my ducats! Oh, my daughter!" Behind the Royal Palace but fronting the Dogana and the sea in the Giudecca, is the Imperial Garden or *Giardino Imperiale.*

SECOND TOUR.

* *S. Zaccaria* or St. Zachary, near Rio di S. Lorenzo, is a tall rich-looking church, rebuilt 1457-1515, by M. Lombardo, in a half Lombard and half cinque-cento (15th century) style, and adorned with paintings and marbles. It stands on the site of one founded in the 9th century. The pediment of the front is circular, and it has a carved roof. Three altars are of wood, ornamented with inlaid work, and several rare paintings, by G and A. Muranesi, 1445. The choir contains four altars in a semicircle. At the third is a small but valuable Circumcision, by G. Bellini, and a Madonna by the same hand. A Birth of John the Baptist is by Tintoretto; St. Zachary, by Palma, whose Madonna, etc., are here. Near the sacristy is the monument of A. Vittoria, with a good bust by G. Bellini, 1505. It was in the neighbourhood of this church that Doge N. Michieli was assassinated, 1172, which led to the formation of the Great Council. Near it is the Palazzo Trevisiano. From Piazza S. Zaccaria take a right-hand turning through Piazza S. Provolo to the Osmarino quay; then by two bridges at the end to the quay de Greci, where stands the

St. Giorgio de Greci, the Greek church. It is an imposing pile with a rather heavy façade, vino, 1550, set off with mosaics inside and out. Go back to the first bridge, turn to the right along the quay, then by the last bridge to the right you come to

S. Lorenzo, or St. Laurence, built by Sorella. The richly adorned high altar is supported by six pillars of Porto Venere marble, the work of Campagna. The Commenda di Malta is opposite it. Go back to the Ponte de Greci, and follow the street before you, to Ponte S. Antonino; at the end of which is

S. Antonino, having a chapel on the left side, with paintings by Palma. Follow the quay close at hand till you come to the Convent of

S. Giorgio degli Schiavoni (of the Slavonians). The front was built 1550. It has good paintings by Carpaccio. Take the street or strada of the Furlani, turn to the right, and continue over the bridge, to

* *S. Francesco della Vigna*, near Fondamonte Nuove, a large and handsome church, by Sansovino, 1534, with a front by Palladio. It has two wings in its front, like S. Giorgio Maggiore. It numbers 17 chapels and altars. Second chapel—The Resurrection, by P. Veronese. In the Cappella Santa is a Virgin and Child, by S. Bellini. In the great chapel are two fine marble monuments of the same shape (supposed to be by Scamozzi) to T. Gritti and to Doge A. Gritti, his nephew. The Giustiniani chapel, in the right aisle, is covered with good marble sculptures. Above the pulpit is a picture of the Father and Son, by J. Santa Croce. In a chapel on the left is P. Veronese's Madonna and Saints.

S. Pietro di Castello or St. Peter, an old and extensive building on the Isola di S. Pietro, at the east end of the city, rebuilt 1594–1621, by Crapiglia. It was the cathedral church of the city down to 1807, when precedence was given to the Ducal Church of St. Mark. To the right on entering is a very ancient marble pulpit like a chair, with an Oriental inscription, and believed to have been St. Peter's at Antioch. In the grand chapel is a picture of S. Lorenzo Giustiniani delivering Venice from the Plague, by A. Bellucci; another represents the same Saint distributing Alms—one of the best works of G. Lazarini. Others are P. Veronese's Sta. Peter and Paul, Padovanino's Martyrdom of St. John, S. Giordano's Virgin and Angels; with a good mosaic, by A. Zuccato, etc. The Vendramini chapel is by B. Longhena. The fine belfry attached to this church was rebuilt 1474. Going towards the public gardens you pass

S. Giuseppe-di-Castello or St. Joseph. At the high altar is the Nativity, by P. Veronese. The splendid mausoleum of Doge M. Grimaldi and his wife is by Scamozzi; with bronzes and other decorations, by Campagno.

The *Public Gardens* (Giardini Publici) are at the extreme east end of the city, facing the sea, on a sort of peninsula. It has several good walks and points of view. Turning back by the Riva degli Schiavoni, you come to the Piazza di S. Biagio (St. Blaise), and the church of the Madonna dell Arsenale, which contains Torelli's tomb of the Grand Admiral Emo, the last naval commander of the Republic, who died 1797. To the right is the

Arsenal (Arsenale Reale), within a wall about 2 miles round, now the Austrian Dockyard, but much reduced from its former importance. In the 14th century there were as many as 16,000 workmen sometimes employed here. About the middle of the last century the Venetian fleet included forty ships; of which twelve were three-deckers, and there were 4,000 pieces of ordnance in store. It has somewhat revived under the Imperial government, but has to contend with the rival port of Tricste, on the opposite side of the Adriatic. The oldest part dates from 1304. The principal gate is a noble work, in the Corinthian style, on four columns of Greek marble, constructed by Pisano (1480), and adorned with statues, etc. At the sides are four lions, brought from Mount Hymettus, near Athens, in 1687, by Doge Morosini, the Peloponnesian.

Within the walls are the old and new arsenals, or basins, the galley docks, and a large modern dock (Novissima Grande), many building slips, a Naval College, Marine Barracks; a rope walk on pillars, 100 feet long; foundries, timber-yards, model room, and an armoury for 12,000 stand of arms, containing some old arms and armour, with the Turkish flag taken at Lepanto, and Canova's monument to Admiral Emo, one of the great sculptor's earliest performances. This dockyard was attacked or blockaded by the Sardinian fleet in 1848, after Venice had set up a Republic, and was bombarded by the Imperialists.

The famous *Bucentoro*, the State Galley of the Republic, was here laid up until the French burnt her, 1797. Her name is of doubtful origin. Her shape was that of the Lord Mayor's barge, though larger and more costly; the size being 100 feet by 21, with forty-two oars, and four men to each oar, beside the regular crew of forty men. She was covered with gilding and carved syrens, tortoises, mosques, flowers, shells, medallions, winged lions, birds, allegorical emblems, etc. An awning of crimson velvet was stretched over her. In the course of centuries she was so often planked and caulked, that, like the *Victory* at Portsmouth, not a part of her original timbers was left.

Every Ascension Day, in memory of Doge Ziani's victory over Frederic Barbarossa, 1177, the Doge embarked at the Piazza, and proceeded to the Arsenal Chapel, thence to the chapel of Santa Helena (where the archbishop blessed the water), and the Lido, at the mouth of the port. Here he dropped a *ring* into the Adriatic, with the words, "We wed thee with this ring in token of true and perpetual sovereignty." This ceremony originated in a grant, as was said of Pope Alexander III., in whose behalf the battle was fought. When Julius II. was at war with the Republic, and asked the Venetian ambassador where the terms of this grant were to be found, he was told to look for it on the back of Constantine's donation of the States of the Church.

Leaving the Arsenal, turn to the right, and you come to

S. Martino, built by Sansovino in the 16th century. It contains Santa Croce's Resurrection, and a beautiful marble monument to Doge, F. Erizzo. From this church, to the left, you come to the Calle della Pegola (Pitch Street), then to the Terni (Ovens) which terminates on the Riva degli Schiavoni. When here turn to the right, pass the first bridge, and, on the right, at No. 3,833, is

The *Palazzo Craglietta*, with a collection of paintings by celebrated masters of the Venetian and Flemish school; as Vivarini, Bellini, Pordenone, Titian, P. Veronese, Canaletto, Rubens, A. Dürer, etc. Follow the quay towards St. Mark, as far as the fourth street on the right, Calle del Dose, and by this you reach the square, or Campo, on which stands

S. Giovanni de Bragora, or in Bragola, a building of the 15th century. At the high altar is a large Baptism of Christ, by Cima da Conegliano. The *Palazzo Badoer*, on this Campo, was built 1310. From this church go back to the Riva degli Schiavoni, follow the quay towards St. Mark's, and pass over the first bridge, beyond which is the church of

Santo Maria della Pietà, an elegant oval building. A turning off to the right, over two bridges, brings you to

The *Abbezzo Reale*, a mediæval structure, formerly the Palazzo Bernardo.

THIRD TOUR.

S. Giorgio Maggiore (St. George the Great), on an island opposite St. Mark's, in the Porto Franco and the Giudecca. This fine work of Palladio (1556) is in the shape of a Latin cross, with a dome and Corinthian façade, in which we see his expedient for combining a larger and smaller order, viz., by placing the principal order on pedestals, and bringing the subordinate order down to the floor line. In this way the disproportion between becomes less glaring. The door is flanked by two pillars, on each side, of fine-veined Greek marble, and the Four Evangelists by A. Vittoria. Above the door is the monument of Doge L. Dona. To the right, on entering, one to the general and procurator L. Vernier. At the first altar, the Nativity, by J. Bassano. The high altar is composed of marbles and bronzes, by J. Compagna. In the choir are 48 beautiful carved stalls, referring to the life of St. Bernard, by Albert de Brule, a Flemish artist. Six of Tintoretto's pictures are here, including the Supper, the Resurrection, etc. Among the tombs is that of Doge D. Michieli, the crusader and "Terror Græcorum," as he is called, from his exploits in the Archipelago, and at the capture of Tyre. The convent adjoining has a magnificent square cloister, in the Ionic style, and a refectory by A. Palladio.

Santa Maria della Salute, i.e., Madonna of Health, near the Dogana, on the Grand Canal, was finished 1630, by B. Longhena. It was founded after the great plague, and is a large eight-sided building, with two cupolas and two slender campaniles. The great dome, 65 feet diameter, is surrounded by eight chapels, one of which, in the rear, carries the second dome, 42 feet diameter, flanked by two half-domes, and having a square chapel behind. It contains as many as 125 statues, some of which surround the richly adorned high altar. A candelabra in bronze, 7½ feet long, is by A. A. Bresciano; six others, also

of bronze, are at the communion table. On the ceiling of the choir are J. Salviati's three large pictures of Elijah, Habakuk, and the Manna. On that of the sacristy are the Death of Abel, and other subjects, including the Descent of the Holy Ghost, and the Four Doctors, both fine works by Titian, in his best style. Another excellent performance is Tintoretto's Marriage of Cana. There are also the Birth of Christ, the Presentation, and the Assumption of the Virgin, by L. Giordano, and Samson, by P. Vecchio, with Padovanio's Madonna del Salute, at the altar. The little sacristy contains portraits of Doge F. Dandolo and his wife. The large convent attached to this church is now the

Patriarchal Seminary. Here are the Manfredine pictures, with some old inscriptions. In the oratory is Vittoria's bust of J. Sansovino, the architect, who is buried here.

Accademia dei Belle Arti, on the Grand Canal, was built by Palladio, 1561, for the convent of La Carità, partly burnt about 1650, and lately altered by Lazzini, for its present purpose. Notice the Cortile (or Court), by Palladio. It is close to the new Iron Bridge over the canal, built 1854, at the St. Vitale ferry. It contains a numerous collection of the best works of the most celebrated painters, chiefly of the Venetian school, besides drawings, models of sculpture, etc. The Academy was instituted by Napoleon, in 1807. The present Pinacoteca, as arranged by Count Cicognara, fills 20 rooms, old and new, many of which are elegantly carved and gilt. Open 12 to 3 every day; the drawings only on Tuesdays and Saturdays.

In the *Sala dell' Asunta* is Titian's celebrated *Assumption of the Virgin*, considered to be his best work, and painted at the age of 30; it is about 12 feet wide and 22 high. It was found in the Frari Church, neglected and covered with dust. "But if I am to speak of Titian, I must do so in a more reverent mood. Till now I never knew that he was the felicitous artist I have this day seen him to be. That he thoroughly enjoyed life in all its beauty and fullness, the picture in Paris proves; but he has fathomed the depths of human sorrow, as well as the joys of heaven. His glorious Entombment, and also the *Assumption* fully evince this. How Mary floats on the cloud, while a waving movement seems to pervade the entire picture. How you see at a glance her very breathing, her awe and piety, and, in short, a thousand feelings. All words seem poor and commonplace in comparison. The three angels too, on the right of the picture, are of the highest order of beauty—fine, serene loveliness, so unconscious, so bright, and so seraphic."—*(Mendelssohn.)* Tintoretto—Miracle of St. Mark delivering a Slave (opposite Titian's), another equally fine work of the Venetian school; from the Scuola of St. Mark. Others by Titian—Lowering of the Cross, his last work (when 98 years old), finished by Palma Giovane; Visitation, an early work. Tintoretto—the Forbidden Fruit; Madonna and Senators; Christ and Senators; a Doge; Madonna, St. Mark, St. John, and a Doge; Death of Abel. Bonifacio—Pictures of Saints; St. Anthony and St. Mark; St. James and St. Dominic; St. Francis and St. Paul; Woman in Adultery; Judgment of Solomon; Adoration of Magi. A. Vicentino—Picture of Saints. M. Basaiti—Calling of Zebedee's Sons. Giorgione, St. Mark and the Tempest. G. Bellini—Madonna and Saints. Palma Giovane—Vision of the Apocalypse; the White Horse; St. Francis; Assumption, a fine picture. Contarini—a Doge. P. Veronese—Ezekiel and Isaiah, two cameos; Virgin in Glory and St. Dominic; S. Cristina beaten with rods; the People of Mira and St. Nicholas (in the ceiling). Padovanino—Marriage of Cana; Madonna and Saints. V. Catena—A Flagellation. C. Cagliari—Christ bearing his Cross. B. Cagliari, Lord's Supper. B. Marconi—Christ, St. Peter, and St. John. D. Campagnola—Four Prophets (in the ceiling). Cima da Conegliano—Virgin Enthroned. Carpaccio—a Presentation.

Sala delle Antiche Pitture.—Works of the early Venetian school, chiefly saints, by B. and A. Vivarini, M. Basaiti, G. and A. Murano, Catena, etc.

Vestibule to the Corridor.—Statuary and busts.

Pinacoteca and Gabbinetta Contarini, bequeathed by Count Contarini in 1843.—Upwards of 200 pictures, by Palma Vecchio, P. Giovane, Padovanino, Bassano, Bellini, Cima da Conegliano, etc.; with wood carvings in the corridor looking into the court.

Corridors to the Sala Nuove.—Heads, etc., by Titian, Tintoretto, G. Bellini, etc.

Prima Sala Nuova.—Titian's Presentation in the Temple; P. Pordonone's S. Lorenzo Giustiniani and Saints; P. Bordone's Fisherman presenting the ring of St. Mark to the Doge; with other works by masters mentioned in the Assumption Room. Ceiling by Tiepolo.

Seconda Sala Nuova.—G. Bellini's Recovery of the Cross. Procession in St. Mark's Piazza, full of portraits and costumes; M. da Udine's Annunciation; Carpaccio's Dream of S. Orsola, and others relating to her history; P. Veronese's Christ in Levi's House—a large picture.

Sala Palladiane, five rooms named after Palladio, full of pictures; Titian's St. John in the Desert. Next to this a room containing many Dutch masters.

In the public room of the Academy are some drawings by old masters, and an urn inscribed "Dexter magni Canovæ," containing the sculptor's working hand.

The Sculpture Gallery includes a large collection of models and casts of the most famous statues at Rome, Naples, Florence, London, etc. Among these are the Elgin marbles, the Ægina marbles, and a copy of Canova's Theseus and Centaur.

In the Great Hall of Sittings is a cornice ornamented by several pieces of Titian, with emblems, heads, etc. Over a door are excellent bas-reliefs, attributed to Donatello. Four bas-reliefs of the Invention of the Cross are by A. Riccio. In a second room is the Chevalier Bossi's collection of designs of the most celebrated artists, among which are many by Da Vinci, Raphael, and M. Angelo.

Palazzo Giustiniani Lolin, on the Grande Canale, facing the Accademia, is by B. Longhena. A little below the Accademia is *Palazzo Dario*, faced with parti-coloured marbles of the 14th century. A little

above it is *Palazzo Cavalli*, the residence of the Count de Chambord.

Palazzo Foscari, on the Canale Grande, was built about 1400, but improved by Sansovino. It was the seat of the family which gives name to Byron's tragedy of the "Two Foscari," and is a noble structure; Francis I. lodged in it. It is now turned into an Austrian barrack, as it commands an angle of the canal.

Palazzo Mocenigo, on the Canale Grande, has the cartoon of J. Tintoretto's Paradise, the large picture in the Library of St. Mark. Here Byron lived while writing "Marino Faliero," etc.

Palazzo Pisani, on the Canale Grande, built about 1400, contained the fine picture of the Family of Darius supplicating Alexander, by P. Veronese, sold in 1856 to the National Gallery for £14,000; and has Canova's Dædalus and Icarus, one of his earliest works.

Palazzo Barberigo was the residence of Titian. Some of his best works were sold to the Emperor of Russia in 1850.

S. Luca, near S. Stefano's. Over the altar is P. Veronese's St. Luke writing his Gospels. Near this is

Palazzo Grimani, one of Sammicheli's master-pieces, with a fine Corinthian three-story front. It is now the Post Office. "It embraces all the elegance of classical art, with the most perfect appropriateness to the purposes of a modern palace. Even the introduction of a magazine on the ground floor is so cleverly managed as not to be offensive, and the projection given to the upper cornice in excess of that and in the lower orders brings the whole into harmony Its façade is 92 feet by 98."—*(Fergusson)*. The old Grimani Palace, near St. Toma's Church, is also by Sammichcli.

Further on is the seat of the Town Council, in the Palazzo Farsetti, which is close to the Palazzo Loredan, now an hotel.

**Ponte di Rialto.*—This famous bridge, which until 1854 was the only one which crossed the Grand Canal, and the largest of any in Venice, is a covered arch, built 1589-91, by A. da Ponte. 93 feet span, very solid, and set off with deep bas-reliefs and statues of S. Marco, etc., and other carvings. Three passages lead across it, the middle one being lined with a double row of shops. Near it are the old

Fondaco dei Tedeschi, or warehouses for German goods (now disused), and the *Fabbriche Nuove di Rialto* by Sansovino (1555), on a rustic arcade of 25 arches, composed of the Doric and Ionic orders, in its front. It was the great centre of trade in Shylock's time, and is "the Rialto" which he speaks of when complaining of Antonio's rating him for his usances. Close to this is the Palazzo Tipolo, with a front of three orders of the 16th century.

FOURTH TOUR

In Gondola.

Dogana Reale (Custom House), at the east end of the Grand Canal, was built 1682, by G. Bennoni, in the rustic style. Its tower has a globe carried by two Atlases, on which stands a Fortune of gilt copper. It is near 560 feet in circuit, and contains 200 rooms and offices.

Palazzo Micheli has three rooms, furnished with tapestry, from designs by Raphael.

Palazzo Manfrini, on the Cannareggio Canal, near the railway station, was noted for its fine gallery of pictures, of native and foreign masters, among which were the three portraits by Giorgione, which Byron mentions in his "Beppo," and which his favourable notice contributed to bring into fashion. A copy of Titian's Entombment, which was here, is at the Louvre.

Palazzo Gabragna, on the Cannareggio. Here are twenty of the best pieces of Schiavone, two of which are of great merit.

**Gli Scalzi*, the church of the barefooted Carmelites, on the Canale Grande, near the railway station, was built by B. Longhena, and is fantastically ornamented with sculptures, paintings, and inlaid work, and cost 30,000 sequins. The front was restored in 1859. In one of its fifty chapels is a fine altar by J. Pozzo; that of Sebastian Vencre is all marble, bronze, and gilding. A statue of Santa Teresa is by Baldi. Behind the high altar is G. Bellini's Madonna and Child.

Santa Lucia has an elegant interior by Palladio, and *S. Andrea*, near Santa Chiara Island, contains a fine St. Jerome in the Desert, by P. Veronese.

**Il Redentore*, or the Redeemer Church of the Capuchins, in the Giudecca, is a fine and harmonious building (though unfinished) by Palladio (1576), having a Greek portico with a double row of columns, a dome 240 feet high, and slender spires. "One unbroken entablature, surmounting one unvaried Corinthian order, reigns round the interior."—*(Forsyth)*. In the sacristy is a Virgin and Child and Two Angels, a celebrated work by G. Bellini. Another picture by the same master is in the chapel of the adjoining Capuchin Convent; besides several wax busts of departed brethren.

Ospedale dei Incurabile, near the Giudecca Canal, was built by A. de Ponte, who designed the principal entrance. The chapel is oval, and on the ceiling is Padovanino's Parable of the Wise Virgins.

Madonna della Rosario, or the Gesuati, on the Giudecca, by Massari, is a church fronted by lofty columns. The high altar is decorated by a very rich and elegant tabernacle, supported by pillars of lapis lazuli of unusual size.

SS. Gervasio e Protasio, or San Trovosa as it is usually called, was built in 1583. On the fourth altar are good marble bas-reliefs of the 15th century by an unknown artist. At the rich high altar is G. Lazzarini's picture of the two patron saints in Glory.

**S. Sebastiano*, on Canale S. Basilio. In the second chapel are statues of the Madonna and Child and St. John the Baptist, by I. Lombardo, a pupil of Sansovino, whose mausoleum of Archbishop Podacataro is here. On the high altar is the First Martyrdom of St. Sebastian, by P. Veronese, 1560. A little further off is his Second Martyrdom, and near this the Martyrdom of SS. Mark and Marcellino, both by P. Veronese, 1565. His bust and tomb are here. The Punishment of Serpents is by Tintoretto, who painted

the roof, organ doors, etc., and whose tomb is also here. The St. Nicolas, by Titian, was painted in his 86th year.

S. Nicolo, is not far off. The third chapel has an altar on four pillars of excellent stalactitic marble called coccia de Crorfu. Six columns of beautiful Greek marble, highly polished, divide the choir from the body of the church. In a chapel on the left is a marble altar and a carved altar-piece above it.

Madonna dei Carmini, or Virgine del Carmelo, in Rio del Malconton. Over the altar is the Presentation of Jesus in the Temple to Simeon, by Tintoretto. One large picture represents St. Liberal delivering (as his name implies) Two Men condemned to die; a work of Padovanino, 1637.

Near this church is *Palazzo Moro*, which belonged, it is said, to Shakspeare's Othello (Cristofero Moro).

FIFTH TOUR.

Though a gondola is not absolutely requisite for this tour, it will be convenient to the visitor. If he goes on foot from St. Mark's he should make for St. Stefano's; thence to the Traghetto de la Carzoni; then across the Grand Canal, and by the road on the left to

S. Toma, or St. Thomas, built in 1742 by B. Bognola. Cross the square to the Calle del Cristo, and turn to the left over the Donna Onesta Bridge; then by the Calle della Speziale to the square and church of

S. Pantaleone, built 1668. From this saint we derive the word pantaloon, a nick-name given to the Venetians. The high altar is crowned by a magnificent tabernacle by J. Sardi. The painted ceiling is by J. A. Fumiani. Here are P. Veronese's St. Pantaleone Healing a Child, and the Coronation of the Virgin, by G. and A. da Murano. In the Loretto Chapel is a marble altar of the 15th century. Cross the square again to the Piazza delle Mosche; then to the left to Minolli Quay, at the end of which, to the right, you come to the Tolentini Quay, and the

Tolentini Church, or S. Nicolò dei Tolentini, near Rio degli Tolentini, built in 1595 by Scamozzi, with a Corinthian portico added by A. Tiroli in the last century. The cupola over the centre of the church, which is a cross, is ornamented with frescoes by Zampini and Algeri. On the right, near the choir, is a confessional, with a picture over it of S. Lorenzo Giustiniani Distributing the Goods of the Church to the Poor.

Leaving this building, take the quay to the right and proceed to the Tedeschi Square; further on is the Ragabella and its bridge; and beyond this the church of

S. Giacomo dello Orio.—One good picture is Jesus Christ supported by an Angel, by G. Palma. Near the side door is a ceiling in five compartments; the middle one being a painting of the Theological Virtues, the others the Four Doctors, by P. Veronese. Close to the door of the sacristy is a picture of St. Sebastian, St. Roch and St. Laurence, one of J. Buonconsiglio's best works. Go out by the sacristy door and turn to the right, and a short distance brings you to

Santa Maria Mater Domini, built by Sansovino, 1540. In one corner of this church is the Invention of the Cross, a fine work by J. Tintoretto. One chapel contains statues by L. Bregno. Pass out by the great door, turn to the right of Calle Longa and make for the Piazza de Frari, in which stands

**Santa Maria Gloriosa di Frari*, a fine old church in the Tedesco-gotico (German-Gothic) style of the 13th century, built by the Friars Minor of St. Francis (1250). Its campanile is of the 14th century. The first altar on the right is rich in marble work, by Sardi or Longhena. The second altar is close to the mortal remains of Tiziani Vicellio, or Veccelli, best known as *Titian*, who died 1566. The large monument to him, dated 1852, has a sitting figure under a canopy. Next this is the statue of St. Jerome, a fine work of A. Vittoria, with a head of Titian. Further on, the picture of the Martyrdom of St. Catherine, by Palma Giovane. In the sacristy door is the mausoleum of General Pesaro, with his statue, by L. Bregno; and a statue of Mars by Baccio da Montelupo, a Tuscan artist. The altar of the sacristy deserves notice, with its pictures in three compartments, by G. Bellino, 1488, of the Virgin and Four Saints. Two magnificent tombs in the Great Chapel, of Doge Francisco Foscari and Doge M. Tron. The latter immense composition contains 19 statues in all. That of the Doge, with some others, is by A. Bregno. At the high altar is an Ascension by Salviati. In the sixth chapel on the right is the monument of General Trevisano, a simple but elegant work.

Near the transept is the Orsini Tomb, by an unknown hand, but supposed to be of the 15th century. Then a rich monument in marble to the memory of J. Venier of the 17th century. The Chapel of St. Peter is full of statues and sculptures of the 15th century. Further on is a decorated monument to G. Pesaro, a general and bishop, who died 1547; and then Titian's altar-piece of the Virgin with St. Peter and other saints, including portraits of members of the Pesaro family. We then come to the large mausoleum of Doge G. Pesaro, by B Longhena, supported by four negroes in white. On one side of this is a monument to *Canova*, erected by public subscription, 1827, and executed by Zendomenighi, Ferrari, Bosa, Fabris, Martini, Rinaldi, and Fadiga, all Venetian artists of the day. It is a pyramid with a procession of Art, Genius, etc., walking into the door, copied from his own design for the Archduchess Christina. Beyond this is an elegant altar of inlaid wood by two Florentine artists. A statue of S. John Baptist, in the middle, is by Donatello. Between the altar and the great door is a fine marble tomb of P. Bernardo, who died 1558. Above the door is the monument of J. Varzoni. In the midst of the church is a choir with 150 stalls of wood, superbly inlaid with marbles, etc., 1408, by one of the Canozzi family, called Marc de Vicenza. The cloister surrounding this choir is adorned with statues and bas-reliefs, 1475. In the neighbouring convent the

**Public Archives* are kept, which Daru used in his "History of the Republic," and the best of which, like many other Italian works, made a journey to

Paris and back. This collection fills 300 rooms. It is wonderfully voluminous, going back to 883, and coming down to the present time, and is especially rich in documents of the 13th to the 16th centuries. One important relic is a Description of the States formerly under Venetian rule, in four folio volumes, of which only seven copies were printed for the use of members of the government. Open daily from 10 to 3, after permission has been obtained from the authorities. Some divisions are closed to every one.

Leaving Mater Domini on the left, you come to the church of *S. Rocco* or St. Roch, built 1495, and restored 1725. Here are paintings of St. Roch before the Pope, St. Roch in the Desert, and another; all by J. Tintoretto. The Annunciation and Christ in the hands of the Executioners, by Titian. The high altar in a rich and elegant style, was executed by Venturino in the beginning of the 16th century.

The **Scuola di S. Rocco*, an institute for charitable purposes, founded by a religious community of laymen and attached to the church, was built 1517-50, by B. Buono and Santo Lombardo, in a mixed style. It is remarkable for its richness and solidity, and for its wall paintings by J. Tintoretto. Its magnificent staircase was completed by Scarpagnino. At the middle of it are two pictures, the Annunciation by Titian, and the Visitation by Tintoretto; and at the bottom the pedestals of the columns are carved with subjects from sacred history. The Cancelleria room, resting on marble columns, is adorned with 16 or 17 paintings by Tintoretto, and with sculptures on wood of the life of St. Roch, by G. Marchesi; and its fine timber ceiling is by F. Pianta and M. Angelo of Florence, a namesake of the great sculptor. Above the beautiful marble door, 1547, stands the portrait of Tintoretto, painted by himself, 1572. On the wall in the next room, called the Albergo, facing this, is his great work of the **Crucifixion*, 1565, with portraits of himself and Titian, and as remarkable for its composition as for its execution.

In the Square of St. Paul, stands the church of

St. Peter and St. Paul. Its belfry and two marble lions in the doorway deserve notice; a serpent is twisted round one of the lions as if strangling it, the other holds in its paws a head just cut from a human body. These are supposed to be symbolical allusions to Gen. Carmagnola, who was beheaded by the Republic for treason. Near this church, at the end of St. Paul's Square (or Paolo in Campo) is

Palazzo Corner-Mocenigo, a fine building by Sammicheli. From this you pass by Calla della Madonetta to the Rialto; and come to the church of

S. Silvestro, or Silvester.—In its principal chapel is a large picture of the Lord's Supper, by Palma Vecchio. Turn to the left into the street which leads to the Rialto Bridge called Ruga Vecchio, where, by the side of an old tower is the church of

St. John the Almoner (S. Giovanni Elemosinario, or S. Zuane di Rialto), built by Scarpagnino, about 1530. Paintings by Titian (at the high altar) Pordonone, etc. From this, over the Rialto, to the church of

S. Giacomo di Rialto, rebuilt 1531, on the site, and in the shape of the earliest church founded in the city, viz. A.D. 421. Here are some handsome pillars and bronzes, with A. Vitteria's St. James (or S. Giacomo), the patron of this little church. In this neighbourhood is the church of

S. Cassano, containing three good Tintorettos, viz., the Crucifixion, Descent into Hell, and Resurrection.

SIXTH TOUR.

On foot or in gondola, according to the inclination of the visitor

S S. Apostoli, or Holy Apostles' Church, is an elegant building, and is full of marbles and sculptures. It contains two fine monuments to the Cornaro family, one of the members of which was the well known Ludovico Cornaro, author of a work on temperance, which Wesley translated. He died at Padua, 104 years old, though his constitution had been almost destroyed by dissipation down to his 40th year, when he reformed. This family claims a descent from the Cornelia family of old Rome. Another chapel to the right has a magnificent altar. Cross the bridge on the left, close to the

Palazzo Faliero, of the 13th century, the residence of the Doge who was beheaded in 1355. Then go towards the Rialto, over another bridge to the church of

St. John Chrysostom or *S. Zangrisostomo*, as the Venetians call it, built 1489. Paintings by Del Piombo (at the high altar) and G. Bellini. Near this is the Malibran Theatre, the most popular in Venice. Continue on towards the Rialto, across the square of S. Bartolommeo to the Mercerie, where the first church in view is

**S. Salvatore* or St. Saviour, a large and elegant structure, by T. Lombardo, Sansovino, and Scammozzi; built 1500-64, with three transepts. There is a fine mausoleum of a Dolfin and his wife, attributed to G. del Moro. The second altar has a Virgin and Child, a beautiful work supposed to be by G. Compagna. Then comes the fine monument of Doge F. Venier, by Sansovino; author also of the two statues on each side of the urn. At the third altar, by Sansovino, is a painting of the Annunciation, by Titian, in old age. In an aisle to the right is the large mausoleum of Catherine Cornaro, Queen of Cyprus, by whose marriage with James Lusignan, the Venetians first got possession of that island.

In the next chapel is the Supper at Emmaus, one of the best pieces of G. Bellino. The organ front was designed by Sansovino, and painted by Titian's brother, Francis Vecellio. At an altar further on, by G. Bergamasco, is the statue of St. Jerome, by T. Lombardo, one of the architects of the church. Then a large monument to the Doges L. and G. Priuli, supposed to be by C. Franco. Upon leaving this church and the Mercerie tower, cross over the Barratteri bridge, beyond which, through a passage on the right, is the church of St. Julian, called

S. Giuliano, or Zulian, by the Venetians, built by Sansovino; paintings by Santa Croce, P. Veronese, etc. Follow this to the Piazza S. Marco, and then by the passage near the grand staircase of the Royal Palace, to the church

S. Mosé, in which Law, the author of the Mississippi scheme, is buried. He died in 1729. Leave

the church by the great door, and the bridge in front of it, till you come to the Palazzo Caletti. Cross the Piazza di S. Fantini, to the

**Fenice Theatre* (Phœnix), one of the largest in Italy, rebuilt since the fire of 1835. It holds about 3,000 persons.

S. Fantini Church. Here are two marble monuments to B. Martini and V. Dandolo, of the 16th century. Above the door of the sacristy is a small picture of the Virgin and Infant Jesus, by G. Bellini. Leave by this door and you come out in front of the Athenæum, which has some good pictures. Then take the way to the left, through Piazza S. Angelo, to the beautiful cloister of S. Stefano, built 1532, by Fra Gabriel. From thence you pass on to

**S. Stefano*, or St. Stephen's church, near Rio del Santissimo; a large Gothic structure, erected 1294-1335, for the Austin Friars. It contains a magnificent high altar, and monuments to F. Morosini, the Peloponnesian, and to several of the Centarini family. On the left of the great door is a mausoleum of G. Suriano, a famous doctor of the 14th century, with a bronze bas-relief of the Virgin and Child, with other figures by an unknown artist. Leaving this, walk down the Campo S. Stefano, and you pass the palaces Loredano and Pisani, both good, and the latter very large; also the Palazzo Morosini, built in the 16th century. Through the square of S. Stefano to the street on the right side, and over the neighbouring bridge, to the Piazza S. Maurizio; so called after the church of

S. Maurizio or St. Maurice, in which are sculptures by D. Fadiga, a modern artist. Turn to the right over two bridges; near the churches of *Santa Maria of the Lily*, and *Santa Maria de Zobenigo*. The latter church, by G. Sardi (1630), has a picturesque façade, full of columns and statues, and rather overdone with ornament. The rest of the building with its spire is plain. Follow the way towards St. Mark's Square, over Ostriche Bridge; beyond which, on the left is the Micheli Court, where, at No. 2,040, is the Testocchi-Albrizzi Palace, in which is a fine head of Canova, his gift to the countess Isabella. A little further on to the left is a turning called Pisina di S. Mosé, where Count Cicognara lives, at No. 3,218. He is the founder of the Academy of Fine Arts, and the author of a splendid work on the most striking buildings in Venice, "*Le Fabbriche piu cospicue di Venezia.*" In his collection is a bust of Dante's Beatrice, and a large one of the Chevalier Cicognara; both by Canova, who presented them to the Chevalier; also a bust of Canova, by his pupil Rinaldi, copied from one by Canova himself.

From the Cicognara Palace, proceed through Calle Lunga; thence, turning to the right, and then to the left, you come to the Barozzi Court, in which, at No. 1,266, is the

Palazzo Treves, or *Emo*, on the Grande Canale, next the Hotel dell' Europa, containing Canova's colossal marble statues of Hector and Ajax. Cross the Barozzi Bridge, and proceed towards St. Mark's Place. At the Comello Palace is Canova's bas-relief of Socrates taking leave of his Family before drinking the Hemlock.

SEVENTH TOUR

On Foot, or in Gondola.

Santa Maria Formosa faces Ponte del Paradise, and a picturesque and elegant screen or arch of the 14th century. Built 1491, and rebuilt in Sansovino's time. On the door is a statue of Gen. Cappello. At the altar to the right, on entering, is a picture in six divisions, by Palma Vecchio, having S. Barbara in the middle. From this church the Brides of Venice were carried off by the Istrian pirates, in 887. Several brides, according to custom, were to be married here at the same time. The pirates from Trieste landed, and bore them away; but they were pursued by the Doge, Pietro Candiano, who rescued the brides and brought them back in triumph; an event formerly celebrated on 2nd February, and often dramatized. Leaving by the right aisle, turn to the right, and we come to the *Palazzo Malipiero*, over the canal, in front of it. Cross the bridge to Calle Ruga Giuffa, in which is

**Palazzo Grimani*, built by the Patriarch Grimani in the 15th century. The court is decorated with a rich collection of ancient statues, urns, bas-reliefs, inscriptions, etc., of the classic age, both Greek and Roman. On the left, as we enter, is a colossal Mark Agrippa, from the vestibule of the Pantheon, at Rome, with a companion statue, called an Augustus but really a manufactured figure. On the first landing is a gallery of ancient inscriptions, bronzes, medals, vases, etc., a bust of Caracalla, and paintings by the best artists. Among the pictures in other rooms of the palace is A. Dürer's Institution of the Rosary, full of portraits, including those of the artist and his wife. Five pictures are devoted to the History of Psyche, the largest of which is a masterpiece of F. Salviati, of Florence.

Turn back to Santa Maria Formosa, and, opposite the Ruga Giuffa bridge, is the Priuli Palace. Follow the street at the side of it, and, after crossing two bridges, you come to the square or Santa Maria. Then turning to the right, cross the bridge, to the Calle de Miracoli, and the square and church of

Santa Maria di Miracoli, built 1481-9, an elegant building in the early-pointed style, something like S. Zaccaria, with a great chapel, much admired, having a balustrade, altar, etc., in well executed marble, by the Lombardi. Leaving this church, go over four bridges in succession, to the church of

**SS. Giovanni e Paoli*, or Sts. John and Paul, called "San Zanipolo," by the Venetians; the next church to St. Mark in point of interest and magnificence, being 300 feet long, and full of monuments of Doges, Senators, etc. It was built by one of the Pisanos, in the Gothic style (1246-1430), and stands near the Civil Hospital (formerly the Scuola of S. Marco, by M. Lombardo, 1485), and the Rio del Medicanti. It is full of monuments and statues, of the painted and Renaissance periods, and is now in course of restoration by Biondetti. Near the entrance, on the right, is the tomb of Doge Mocenigo, by the Lombardi family. At the first altar, the Virgin and Child and Saints, one of the best works of G. Bellini, in distemper, almost destroyed by time; monument to M. Lancia, by Barthel, 1674; observe the expression of a woman

who is weeping. At the second altar, which is rich and elegant, is a picture in nine divisions, of a Dead Christ, the Annunciation, St. Christopher, etc.; a celebrated work by Bartolommeo or L. Vivarini. Then comes the large mausoleum of Doge Valier, near a stained glass window, by J. Mocetto, in the 16th century. At the eighth altar, the Saviour and his Apostles, a beautiful work of Marcuri. In the great chapel, on the right wall, is the monument of Doge M. Morosini, decorated with many sculptures, and some mosaics of the 14th century. A fine mausoleum of Doge L. Loredano, by J. Grafiglia, in 1572. Opposite this, another of Doge Vendramini, or the "New Man," who was made a noble for his great services at Chioggia, against the Genoese. It is one of the most elegant monuments in Venice. There is another to Admiral C. Zeno, who figured in the same war. The high altar is a magnificent work, by M. Camero (1619), behind which is the Annunciation, by L. Carona. The partition walls of this altar are covered with marble bas-reliefs of the Life of Christ, the work of several artists, between 1600 and 1732, as Bonazza, Tagliapietra, Toretto (Canova's master), Morlacter, etc; besides beautiful carvings in wood. To the left, near the sacristy door, is the monument of Doge P. Malipiero. Below it, a picture of the Crowning of the Virgin, attributed to Carpaccio. Further on, are various monuments, including that of General P. Giustiniani on horseback, by F. Terilli, of Feltre; that of Doge T. Mocenigo, and another of Doge N. Marcello, about the end of the 15th century.

Other tombs are to the memory of Captain-General Orsini, and to Bragadino, the defender of Famagosta. Near the great door, is a picture on wood of *S. Peter Martyr* (he was a Dominican monk. at Milan, killed, 1227), one of the very best of Titian's pencil, whose bust is over the church door. Near the same door is the large monument to Doges A Mocenigo, and G. Bembo, by Grapiglia; and below it, an elegant one to B. Bragadino. "Two stone landscapes in this church, by Doretto, the master of Canova, are finished with a delicacy and nicety of detail more representing mosaic pictures than marble reliefs."—*Lord Broughton.*

The sarcophagus of the Doge Marino Faliero, stood inside the church at first, but when Byron was here, he found it placed outside the wall. Close to this church, is the

Colleoni Monument, to the memory of Bartolommeo Colleoni, of Bergamo: a celebrated leader under the Venetian republic, and one of the first who made use of cannon. The pedestal, in the Corinthian style, is much admired for the richness of its marble carvings. Leaving this, walk to the Corniani Palace. After this is visited, return to the Fondamente Juove Quay, and then over a bridge to the

Jesuits' Church, or St. Maria assunta dei Gesuiti; a modern, grey and green building, by D. Rossi, 1728, but richly adorned with coloured marbles, and sculptures. The marble pulpit has a canopy and curtains of marble, and even a marble carpet. The high altar is a magnificent piece of work, by Fra J. Fozzo, enriched with lapis lazuli and verde-antico pillars. Here is the flag of the last Doge, Manin.

A chapel on the left, close to the wall, has a fine monument to Doge P. Cicogna, by Campagna. Observe among the paintings, the Martyrdom of S. Laurence, by Titian; and the Circumcision, and the Assumption, both by Tintoretto; the Preaching of S. Francis Xavier, by Liberi; and the Virgin in Glory, by Palma Vecchio. From this Church turn to the left, follow the Quay to

Santa Catarina, belonging to the Liceo-Convitto College, founded 1807, by the French. At the high altar is P. Veronese's Marriage of S. Catherine. Thence down the canal, called Traghetto di Santa Catarina, to the

Abbey Church, or All' Abbazia della Misericordia. It contains the Tobias of Cima da Conegliano. From this, follow the quay over the Muti bridge, and along the Mori quay, past Tintoretto's House; at the end of which, turn to the right, cross the Madonna dell' Orto bridge, to the church of

Santa Maria dell Orto, a large and ancient Gothic structure, built 1350, of brick; with a campanile tower, 175 feet high. Ten pillars of veined Greek marble support the nave. This church has for many years been in course of restoration. In the chapel, on the right, is the large Judgment Day of Tintoretto; and to the left, the Adoration of the Golden Calf, with Mount Sinai and Moses receiving the Two Tables; a companion picture by the same artist, who was buried here. His S. Agnes, which the French carried off to Paris, with other pictures, is now at the Academy. Two rich marble monuments fill up the sides of this Chapel, on which are six busts of the Contarini family. Near this church, and the railway station, is the church of

S. Giobbe (S. Job), built, 1451-93, by the Lombardi. It contains a fine choir. The Botanic Gardens is close by. Cross the Madonna dell' Orto, and Mori bridges, follow the quay on the left, to S. Marciliano bridge, and the church of

S. Marciliano or S. Martial. At the first altar, inside the principal door, is a famous picture of *Tobias and the Angel, by Titian. Return over the last bridge, take the turning to the right, and at the end of the quay, is the Convent of *Misericordia.* Cross the bridge of this name, turn to the right, and follow the quay to the Church of *S. Felix.*

Besides the Churches already mentioned, there are *S. Eustachio* or S. Stae, on the Grand Canal, built, 1709, with a later façade added, by D. Rossi.

S. Simon e Giuda (Simon and Jude), built, 1718, by G. Scalfarotto, having a large dome fifty-six feet diameter, and a beautiful Corinthian portico, of very harmonious design.

La Maddalena by Temenza, is a rotunda within, fifty feet diameter. This church is at the northern extremity of the City, beyond the Canale Grande; and in the same quarter, are the following Churches, seldom visited:—S. Fosca, near the Giovanelli Palace; L' Annunciata, near the Gli Terri Convent; S. Marcuolo, opposite the Fondaco de Turchi; S. Leonardo, near the Cannaregio; S. Gerolamo, near the old and new Ghetto, or Jews' quarter; and S. Alviso and the Reformati, facing the Canale di Murano.

Santa Marta, is at the west end of the Giudecca Canal. *Santa Teresa*, and *Santa Maria Maggiore*, are near the Campo di Marte (field of Mars), not far from the new Tobacco factory (Nuovo Fabbrica dei Tabachi). *Le Vergini* and *S. Pietro Patriarcato*, are on the Canale di Castello, and the new port. *S. Giacomo* is in the Giudecca, near Rio de Ponte Longo; and *Santa Eufemia* and *S. Cosmo*, are at the end of the Giudecca.

There are also many other palaces deserving a visit. Most of them line the sides of the Grand Canal. Such are the following *Cā (for Casa) d' Oro, which has a rich but unfinished façade, of the 13th century, by an unknown architect. "It has no high roofs or boldly marked buttresses; but flat roofs and horizontal divisions pervade the design; and every part is pervaded by a fanciful richness, characteristic of the luxurious refinement of the East." (*Fergusson*). The arches are surrounded by a curious dental moulding peculiar to Venice, as to the buildings of the pointed Gothic period.

**Palazzo Vendramine Catergi*, by P. Lombardo, 1484, in the cinque-cento style. "Nothing can exceed the beauty of the proportions of the three cornices, and the dignity which crowns the whole. The base too is sufficiently solid without being heavy, and the windows being all mullioned, and the spaces being reinforced with three-quarter columns, there is no appearance of weakness anywhere."—(*Fergusson.*) Its dimensions are 86 by 65 feet.

Near this is the old *Fondaco de Turchi* (or Levant warehouse), bought of the Duke of Ferrara, 1621, and now the Government Tobacco Factory.

Palazzo Cornari, near the St. Angelo theatre, is another fine cinque-cento building. *Palazzo Contarini*, ear S. Luca's church, is a beautiful structure of the 5th century, supposed to be by the Lombardi; another *Palazzo Contarini*, near St. Samuelo, is by the same artists, about the beginning of the 16th century. One of these was called *della Scrigni*, because fitted up with cabinets containing piles of gold crowns and zecchini.

Palazzo Trevisano, by Bergamasco, 1530, has a rich and imposing façade. It once belonged to Bianca Capello, the wife of Francesco de' Medici. Its façade in four stories, is 84 feet by 75, the largest in Venice.

Palazzo de' Camerlinghi, an elegant three-story house, by Bergamasco, 1526, is the Court of *Appeal* (Tribunale d' Appello), near the Rialto.

Palazzo Cornaro near S. Paolo, has a good basement, by Sammicheli.

Another *Palazzo Cornaro* (or Corner), near S. Maurizio, is by Sansovino, and is now the Palace of the Governor. It is faced by coupled Corinthian and Ionic pillars on a solid rustic basement. The front, 104 feet long by 97, has oval windows in the top and is imitated in the Army and Navy Club, Pall Mall.

Palazzo Manin, near the Rialto, is also by Sansovino, in the 16th century, though altered by Selva, in the last century. It has a front of three orders, and was the seat of the last Doge, Manin.

Palazzo Balbi, near the Frari Church, by A. Vittoria (1582), is in three stories or orders.

Palazzo Bataggia, has a curious front, by B. Longhena.

Palazzo Pesaro, or Bevilacqua, another work of Longhena's, with a rustic base supporting a noble façade of two orders. "From the water line to the cornice it is a rich, varied, and appropriate design." (*Fergusson.*)

Palazzo Rezzonico, in three orders, also by Longhena. *Palazzo Correr della Regina*, near the church S. Someone Piccolo, on the Grand Canal, opposite the Railway Station, by D. Rossi, 1724, has a rich façade, and is converted into the Monte de Pietà. Here is the

Museo Correr, bequeathed to the city, by Count Correr, and open on Wednesdays and Saturdays. Besides a collection of medals, MSS., marbles, engravings (including a plan of Venice, as old as 1500), objects in glass and majolica, with pistols, daggers, knives, glass, gems, etc., of Venice make, it contains a gallery of drawings and paintings. Among the last are G. Bellini's Doge Mocenigo; and several other portraits of Doges; Mantegna's Transfiguration; M. Schon's Christ bearing the Cross. Here also are Canova's earliest work, two fruit baskets.

Across the canal is the Giardino Botanico, laid out according to the Linnean system.

EIGHTH TOUR.

This may be spent in visiting the islands in a gondola.

MURANO, to the north, has about 6,000 population, and was once remarkable for its manufactures of glass, plate-glass, enamel vases, crystal, etc., established here in the 13th century, when the makers received exclusive privileges from the Senate. Mock pearls and *conterie* or beads are the chief products now. Glass beads are made in the following way. "Two men with long iron rods, took out of the fire large lumps of soft glass, being about the consistency of thick honey; which they moulded round the ends keeping them red-hot. Then after forming a hole in the centre of each, they stood opposite another, and joining the two lumps just where the holes were, they walked backwards, pulling the soft glass into a long thin pipe of a hundred feet or more in length, till the lumps were exhausted. When retouched it was hard, and the perforation ran through it from end to end. This was broken into lengths and carried to another room, where, by a very simple machine it was cut up into bugles or beads; and beyond were rooms full of girls, threading them for the Eastern market. This they effected by having large basins of beads before them, and a number of long, slender needles ready threaded, in one hand, which they plunged into the basins repeatedly till all were full; then pulling the beads on to the thread, they renewed the action. By this means the work was speedily done."—*Miss Catlow's Sketching Rambles.*

At the church of S. Micheli, over the great door is the monument of Cardinal Doffino (died 1622), chiefly by Bernini. The lofty choir is covered with many sculptured marbles: and the church altogether is highly ornamented. There are monuments to

Fra Paolo Sarpi, the historian, and Morelli, the scholar, who was lately librarian of St. Mark's.

On the left is the Cappella Emilana, a highly adorned domed chapel of six sides, 28 feet diameter within, by Bergamasco.

S. Pietro e Paolo Church contains many paintings. Near the second altar is Pordonone's Annunciation. To the left of this, near the wall, is the Virgin on a Throne, with the infant Jesus and Saints; a fine work by Vivarini. Fronting this picture is G. Bellino's Virgin and the two Angels, with the Doge A. Barberigo, and other persons, kneeling before her. Leaving this church cross the wooden bridge, turn to the left, and on the quay is

De' Angeli Church.—The sacristy has some ancient tapestry from Cartoons of the Venetian school of the 16th century. A little way back from this, beyond the bridge, is

S. Donato, the Duomo of Murano, the oldest and most curious church here, in the Byzantine style of the 12th century. Ten Greek marble columns support the roof, and the pavement is inlaid with mosaics of the year 1140. A picture of the Virgin is almost as old as the church, and there are some traces of early frescoes, bnt the whole are in a state of neglect. The altar of the chapel is imposing.

BURANO is north of this; where lace and straw hats are made.

Then comes TORCELLO, which has a fine old church built 1008, by Bishop Orseolo, covered with mosaics and marble. Eighteen pillars with curiously shaped capitals, hold up the nave. The holy water basin, was formerly a Pagan altar. The sanctuary further in, is adorned with beautiful marble sculptures; within this, in old times, only the clergy were allowed to come. Behind the high altar is the bishop's marble chair, under a vault covered with fine mosaics of the last judgment, now falling to pieces. The antiquated marble shutters on iron hinges are worth remark. From this church, you proceed to the very old church of

S. Fosca, built in the 9th century, out of the stones of Roman buildings, by fugitives from *Altineum* and *Julia Concordia*, on the mainland, when it was ravaged by the barbarians. This church is decorated with pillars in the Greek style.

The island of SANTA ELENA, close to Venice, has a church to the memory of Constantine's mother, Helena.

A quarantine called the Lazzaretto Nuova and Vecchio, is established on two islands.

S. ANDREA DEL LIDO, so called from the Lido or Littorale, a strip about 35 miles long, which fences off the sea from the lagoons, has a fortress or Castle, built 1541-71, by Sammichell, to command the main entrance here (10 feet water). It is a fine rustic specimen with a Doric entablature, and is considered a master-piece of this architect, whose works of the same class still exist at Verona. There are sea-baths on the Lido, and shells are found on the beach. Here Byron used to ride, and wished to be buried. "No pencil can paint the scene which I have so often beheld from the shores of the Lido, when the sun pours his last rays upon innumerable domes and palaces, and towers, floating as it were on the bosom of the water; and long after he has sunk behind the cupola of St. George, leans his cold purple light upon the distant snow-Alps and far seen promontories of Istria."—*Lord Broughton.*

MALAMOCCO, or Matamauco, guarding one of the chief entrances from the Adriatic (with 17 feet water), was the early seat of the Doges, after leaving *Eraclea*, where the first Doge, Anafesto, was elected, in 697. They removed hence to the Rialto, in 809.

Forts Alberoni and S. Pietro are stationed at the mouth of the Porto, in the middle of the great dyke, which is 14 miles long, at the edge of the lagoons, and is made of enormous stone blocks.

On S. LAZZARO, to the south of Venice, is a convent of Armenians, who settled here 1717; and have a library of 10,000 volumes, about 400 Armenian MSS., some as early as the 4th century, but most of them of the 8th century; a printing press, and a priests' seminary. Byron studied Armenian here and helped his tutor in a dictionary of the language.

Near PALESTRINA is the Murazzi or breakwater, a marble wall on piles rising 10 feet above the sea.

CHIOGGIA, or Chiozza, the most southern island in the Lagoons (20 feet water here), contains a town, and bishop's see of 16,000 souls, with a good cathedral, theatre, etc. Here, in 1380, the Genoese were finally defeated after a long and doubtful struggle, and 4,000 made prisoners by the Venetians under Doge Pisani. Bombards or mortars were first used on this occasion; the Genoese Admiral, P. Doria, being killed by a stone bullet, 195 lbs. weight. Brondolo, the next port, is at the Adige's mouth. A steamer runs from Chioggia to Venice.

Routes from Venice.—By rail to Trieste and Vienna. To Padua, Milan, Ferrara (see Routes 13, 20).

By steam to Trieste, 6 hours.

ROUTE 19 CONTINUED.

From Venice, by rail to Trieste, 217 chil., in 9 hours; to Vienna, 576 chil., in 21 hours.

The stations are as follows:—

	Chil.
Mestre	8
Mogliano	18
Preganziol	22
Treviso	29
Lancenigo	35
Spresiano	43
Piave	48
Conegliano	56
Pianzano	64
Sacile	73
Pordenone	86
Casarsa	101
Codroipo	112
Pasian Schiavonesco	123
Udine	134
Buttrio	143
S. Giovanni Manzano	150
Cormons	156
Gorizia	167
Rubbia	173
Sagrado	180
Ronchi	185
Monfalcone	190
Nabresina	205
Greignano	209
Trieste	217

Nabresina (from Trieste) is 11 miles.

Vienna, 363 miles.

Venice acrosst he lagoon, towards Padua, to

Mestre Station, as in Route 13. The next place of importance is

Treviso Station.

Inns.—Albergo Reale and Four Crone.

The ancient *Tarvisium*, under the Goths (whose last king was a native), now a bishop's see, &c., in a fertile part of the Sile. Population, 21,000. After the Longobards or Lombards held it, it became the head of a district called Marca Trevisana; was acquired by the Venetians in the 14th century, and besieged in 1509 by the German and French army. The streets are old and irregular, with arcades before the houses. A cross-shaped cathedral, begun by the Lombards, and still incomplete, has paintings by Veronese, Titian, and Bordone, a native. The town house, law courts, and new prison are near it. In St. Nicholas church is a fine Madonna; and there is a work of Giorgione, in the Monte di Pietà (public pawnshop). Other buildings are, ten or eleven churches, the Bishop's Palace, the palazzi (seats) of the Pola, Brescia, and other families, the hospital, Onigo theatre, public library of 30,000 volumes, botanic garden, and Athenæum or academy of sciences, &c. Trade in wool, cloth, silk, corn, wine, fruit, paper. Coach to Feltre, up the Piave. The province was called Trevisiano when it belonged to Venice, and contained 133,000 population.

Conegliano Station (population, 5,000). It has an old castle, and a church containing an altar-piece, by G. B. Cima, called *Cima da Conegliano*, from being a native of this town. This is the nearest station for BELLUNO, 20 miles distant.—(*See* BRADSHAW'S *Hand-Book to Switzerland and the Tyrol*).

Sacile Station, on the Tivenza. Population, 4,500.

Podenone Station (population, 5,000); the birth-place of G. A. Licinio, or Pordenone, a painter of the Venetian school, some of whose works are in the town churches.

Casara Station. After this the rail crosses the stoney bed of the Tagliamento, by a long viaduct.

Codroipo Station. Here the direct road to Trieste parts off, having a branch at Palma Nova, to Aquilija, or *Aquileia*, near the Gulf of Trieste, now a small village, but once an important Roman city. It was destroyed by Attila, 452. It has an ancient cathedral of the Patriarch of Aquileia, 11th century, and a museum of antiquities.

Pasian Schiavonesco Station is near *Campo Formio*, or Formido (on the right), where the celebrated Treaty of October, 1797, was signed by the French and Austrians, which decided the fate of Venice, by giving her up to Austria.

Udine Station (population, 20,000); an archbishop's see and the old capital of Friuli, which belonged to the Patriarch of Aquileia, and was acquired by Venice in 1445. It was ravaged by pestilence in 1511 and 1665. Among the buildings are the Patriarch's old Castle, now a law court and prison; a cathedral of the 14th century; Palazzo Publico, in Piazza S. Giovanni, on arcades, near the Pillar of St. Mark, and campanile or clock tower, built by Giovanni da Udine, a native artist; several churches, the Archbishop's Palace, a theatre, and town library, containing some rare MSS. and books. At the hospital is the Coronation of the Virgin, by another native, Girolamo da Udine.

S. Giovanni Manzano Station. To the left is CIVIDALE, the ancient *Forum Julii*.

Gorizia Station, on the Isonzo, which forms the border line of Austrian Italy. The line descends the river to

Ronchi Station,

Monfalcone Station, and

Nabresina Station, on the Gulf of Trieste. Here the line parts off to VIENNA, *viâ* Agram and Buda. Then through

Grignano Station, to the terminus at

Trieste Station. (*See* BRADSHAW'S *Hand-Book to Germany*, and the *Continental Guide*).

ROUTE 20.

Venice and Padua, to Arquà, Este, Rovigo, Ferrara, and Bologna.

By rail, as follows, from Padua:—

	Chil.		Chil.
Abano	10	Arquà	56
Battaglia	18	Pollesela	62
Monselice	23	S. Maria Madalena	69
Este	29	Pontelagoscuro	72
Rovigo	44	Ferrara	78

Abano Station (population, 2,800), and its springs and mud baths (Fons Aponi) which have been used by invalids from Roman times. They and the hills around are of volcanic origin. Livy was actually born at this spot, though claimed as a Paduan. It is also the birth-place of Pietro d'Abano, a philosopher of the 14th century—so clever as to be accused of magic.

Battaglia Station and its old castle. About 2 miles south-west is

Arquà, the Roman *Arquata*, a healthy spot in the Euganean Hills, which, likewise, contains mineral springs, but is most celebrated as the residence of *Petrarch* in his last days; where he died peacefully, in 1374, with his head over a book in his library. They show his tomb, which, with his bust, stands on four pillars of red marble in the Chapel of the Virgin, which he built; also his house, chair, stuffed cat, and other relics. Several of his later works were written in this quiet retreat.

Monselice Station (population, 5,000), where also a road may be taken to Arquà. It has a fine old *castle* on the volcanic heights.

ESTE Station.

An ancient town (population, 10,650), near the Roman *Aleste*, in a fine part of the Euganean Hills; having a round Lombard church, with a lean-

ing tower or campanile, and the feudal Rocco, or Castle of the Este family, one of the oldest in Europe. Its head, to go no further back, was Oberto, Count of the Palace, and son-in-law of the Emperor Otho, who died 972. His grandson, Albertazzo II., received the fief of Este about 1030; and his great great grandson, Albertazzo, was Wulf or Welf IV., from whom descends the Royal House of Brunswick, or Este-Guelph, now represented by Queen Victoria and the King of Hanover, and other branches. Azzo V., in the 12th century, was elected by the citizens Lord of Ferrara, which henceforth became their seat, while Este was taken by the Paduans, 1293; and by the Venetians, who retained it. 1405. In the year 1288, the family acquired Modena, the ex-duke of which is its representative by the mother's side.

After crossing the Adige, at Boara, you come to

ROVIGO, the head of a small watery province, between the Adige and Po, and a bustling town of 9,000 inhabitants, under Austrian rule. Among its noticeable buildings are the Cathedral of the Bishop of Adria, the Palazzo del Podesta, or Government House, facing the column of St. Mark, and the Virgin Chapel, with some good paintings. Richeno, or Rhodiginus, the scholar, was a native.

ADRIA, or *Hadria*, about 14 miles east of Rovigo, was once a Roman municipium and port on the Adriatic, to which it gave name, but is now 15 *miles from the sea*. It numbers about 9,000 population. Remains of the walls, baths, amphitheatre, aqueducts, etc., still exist of the ancient town, which lay some feet lower than the modern one, and nearer the coast, the wide tract towards which has been gradually filled up by deposits brought down by the Po.

POLLISELLA, on the Po, the *Bocche*, or mouths of which are 30 miles below. Here the road turns up the river to Santa Maria, the last place on the Austrian side. Cross the river to the Custom House, at Ponte di Lagoscuro, in the Ferrarese and the Romagna, now part of the kingdom of Italy, by the popular vote of 12th March, 1860. All this region of marsh and swamp is protected by strong dykes from the encroachments of the Po. From

Ponte Lagoscuro Station, a rail, 5 miles long, runs to

FERRARA.

Hotels. — Stella d'Oro; De l'Europe; Tre Mori; Tre Corone.

Population, 67,593, including the suburban villages.

Conveyances to Bologna, Padua, and Venice.

**Chief Objects of Notice.*—Ariosto's House, Cathedral, St. Benedetto, Santa Maria del Vado, Campo Santo, Ducal Palace, Pinacoteca, Santa Anna and Tasso's Cell, Schifanoja Palace, Lyceum, Guarini's House.

Ferrara has much declined in magnificence, population, and commerce, since Ariosto, its most eminent native, praised his "Città bene avventurosa," as "di tutta Italia il pregio e'l vanto." But being large and well built its aspect is still imposing. It is the seat of the Governor of the Province, and of an Archbishop, and was formerly part of the Papal dominions, standing near the Po, to which several canals or naviglios run.

Among its "wide and grass-grown streets," the best are Corso V. Emanuele, Strada della Giovecca, and the Corso di Po, or S. Benedetto, the High Street, about 1¼ mile long, from the Railway Station to the Porte di S. Giovanni. The town itself, from the Porte di S. Benedetto to Porte di S. Giorgio, is not less than two miles in extent. Its fortified walls, until 1859, were garrisoned by an Austrian detachment, to support the authority of the Pope's legate. A strong citadel on the west side, on the site of the Piazza d'Armi, was razed in 1859.

Compared with other Italian cities, Ferrara is modern, having grown up since the 6th century, when it was first enclosed by the Exarchs of Ravenna. Though exhibiting in its deserted streets marks of decay—a decay noticed by Addison, 1670, who speaks of it as "very large, but extremely thin of people"—its population has increased lately, and it carries on a good trade, which may possibly extend under the new order of things, assisted by the railway. About 2,000 Jews are settled here, who, as usual, live by themselves in their *Ghetto* quarter, where they have a synagogue, etc. The people of Ferrara have the reputation of being agreeable in their manners, and hospitable; but its chief drawback arises from the marshy exhalations to which it is at all times subject.

In 1208, Azzo VI., of the line of Este, was chosen by the citizens as vicar, or lord over them; being the first instance of a free Italian city doing what in the course of time became a regular practice with all, to save themselves from those internal contests with which it has always been their misfortune to be afflicted. One of his descendants, Azzo Novello, of the Guelf party, and a great patron of learning, invited the troubadours here, and founded schools and a famous university. Niccolo III., called "Azo" in the poem, was the husband of Byron's *Parisina Malatesta*, who was executed in 1405. Berso, another descendant, was a generous and enlightened prince, and became the first Duke of Ferrara, Modena, etc. After him came his illegitimate brother, Ercole, who established a theatre and a Hebrew press here, and delighted in the company of scholars, as Bojardo, Tebaldeo, etc. Alfonso I., his successor, who married Lucretia Borgia, was the patron of Ariosto. In the time of Ercole II., 1535, Calvin sought refuge here with the Duchess, the daughter of Louis XII. till he was driven away by the Inquisition. Upon the death, without issue, of Alfonso II., who shut up Tasso in the madhouse, Ferrara was taken possession of by Clement VIII., 1598; a change so unfavourable that its population gradually sunk from 60,000 to 20,000.

The author of the "Diary of an Invalid" despatches Ferrara in few words, an "old town where there is nothing worth seeing." But this is the hasty opinion of a sleepy traveller.

The chief open place is the *Piazza Ariostea* in the Corso, so named after the great poet, whose column stands here. He was not a native, though his father

was. After ten years' labour he produced his great poem *Orlando Furioso*, in 40 cantos, dedicated to his generous patron, Cardinal Ippolito d'Este. The Cardinal, however, was a soldier, with little taste for poetry, and after reading it, asked where he had "picked up so many absurd stories." Duke Alfonso made up for this, treating the poet so bountifully that he built himself a house and garden opposite St. Benedetto's church. The garden is gone, but the house is still shown, as well as his father's house, called Casa degli Ariosti.

The * *Cathedral*, in Piazza del Mercata, is a Greek cross, marked by a campanile of red marble. It was begun in 1135, and is a mixture of the Gothic Byzantine, or Romanesque, and Italian. The façade is plain below, but the upper part is filled in with round Gothic arches, and other ornaments of an harmonious and pleasing character, and includes reliefs of the same and later dates, such as the Passion; Last Judgment, with Hell and Heaven (*i.e.* Abraham's Bosom); the Seven Capital Sins, etc. Notice also an antique bust by N. da Pisa, which is reverenced as a Madonna, above the side door on the left; and a statue of Albert d'Este on a pilgrimage to Rome. In the interior, which is modernised, are Garofalo's Madonna on a Throne, St. Peter and Paul, and the Assumption; Bastianino's Last Judgment, with portraits of many of his acquaintances in it, including a woman who refused to marry him, and who is put in hell for a punishment; C. Tura's Annunciation, and St. George; Dossi's Tomb of Urban III.; and C. Tura's curious series of miniatures in the 23 missals of the choirs. An ancient altar, near Francia's Coronation of the Virgin, is adorned with bronze statues by Biondelli and Marescotti. Some parts of the choir are of the last century.

S. Francesco church, near the Giovecca, founded by Ercole I., contains Garofalo's Betrayal of Christ, a Madonna and Saints, the Holy Family, Resurrection of Lazarus, and his Massacre of the Innocents; Ortolano's Holy Family; with others by Monio and Scarsellino; also various tombs of the Este family, and that of Pigna who was Tasso's rival. Here also is a good echo which repeats seven times.

The Church of *S. Benedetto* was attached to the Benedictine Convent, now used as a military hospital. It is a fine building, deserving attention; rebuilt 1593, in place of the old one in which Ariosto was buried, 1533. For the new church, a handsome monument of the poet was prepared by his pupil, A. Morti, and placed on the right of the altar, over his remains. In 1612, these were moved to a more magnificent tomb, raised by his grandnephew, on the left side of the altar. This has since been taken to the Lyceum. There are pictures in the church by D. Dossi (the Crucifixion), Garofalo, Scarsellino (Martyrdom of St. Catherine), P. Veronese, etc., with G. Cremonesi's St. Mark. In the porch is Garofalo's Paradise (brought here from the convent refectory), in which a portrait of the poet is introduced above the choir of angels.

S. Paolo. Paintings by E. Grandi, Bonone, Scarsellino (the Holy Ghost), and others; with monuments of G. B. Dossi, Bastamolo, and A. Montecatino; the last being the work of A. Vicentino.

S. Domenico, near the Castello. Here are carved effigies in the front; good paintings, by Garofalo (St. Peter-Martyr), Bononi, and other native masters; and the monument of C. Calcagnini, a learned man of the 16th century.

Santa Maria del Vado, built as far back as 1171, is the oldest church here, and has some quaint carvings on its front. It is full of paintings, among which are Bononi's Miracle of the Host, Crowning of the Virgin, etc.; and a copy of D. Dossi's John the Divine, and the Whore of Babylon. The latter was painted naked, but has been decently dressed by the care of some scrupulous Bolognese artist. Also, D. Panetti's Visitation; P. Vecchio's Christ and the Tribute Money; Carpi's Miracles of St. Anthony; and N. Caffaccio's Death of St. Mary. On the picture of Justice and Force, is the enigma of Alex. Guarini, in latin, which no person has hitherto made out. The sacristy contains Panetti's Annunciation, and a Flight into Egypt by Sea. There are tombs of the painters, Garofalo, Ortolano, Bonone, Bastianino, and Dielai; and of the poets, T. V. Strozzi, and his son Ercole, a branch of the great Florentine house of that name, which settled here in the 15th century. Ercole, the best poet of the two, and a friend of Ariosto, was killed one night by twenty-two stabs. His widow, a poetess, wrote a sonnet to his memory.

S. Spirito. Garofalo's fresco of the Last Supper, in the refectory of the convent adjoining.

S. Andrea, near the Montegnone promenade. In the choir is Garofalo's Madonna and Saints; painted, some say, under the directions of Raphael.

S. Giorgio, in the south-west corner of Ferrara. Here Eugenius IV. called a Council to effect a union between the Eastern and Western Churches, in 1438. Cosmo, or Cosimo Tura, the painter, is buried at the entrance of the campanile.

Santa Maria della Consolazione, with an epitaph composed by E. Bentivoglio, for his daughter Julia, a child of four years.

The *Campo Santo* Church was founded by Borso d'Este, first Duke of Ferrara, and was designed by Sansovino. There are twelve chapels, containing the Mysteries, by N. Roselli, besides paintings by Bastianino (a St. Christopher), Dielai, etc. Several old tombs, worth notice, are in the graveyard (Campo Santo) of the old Certosa Convent, including that of Garofalo, with Canova's bust of Count Cicognara.

In that of *Il Jesu*, is the tomb of Alfonso's second Duchess, Barbara. Other churches are those of

S. Francesco, *S. Maurelio*, or the *Cappucini* Church, and *De' Teatini*, which has Guercino's Presentation.

**Palazzo Ducale*, or Palace of the old Dukes of Ferrara, in the Giovecca, late the seat of the Papal Delegate, is a large, brick, moated castle, with angular turrets, in the feudal style. There are here, though in a partly decayed condition, works in oil and fresco of the brothers Dossi; such as the Aurora and the Bacchanals, of D. Dossi; besides other paintings. At the foot of the Lion's Tower, in the dungeons under this chamber, Parisina and Ugo were executed on the night of 21st March, 1405, and buried in St. Francesco's cemetery. "Ferrara," says Byron, "is much decayed and depopulated, but the castle still exists entire, and I saw the court where

they were beheaded." Some of the oldest buildings of Ferrara surround this palace.

The Town Hall, or *Palazzo del Magistrato*, near the Castello, has a fortified look, and is the place where the *Accademia Ariostea* holds its sittings.

**Pinacoteca*, or Public Picture Gallery, and Ateneo (Athenæum), are held in the old Palazzo Ercole-Villa (1403), or House of the Diamond as it is called, from the diamond-shaped stones in its front. The paintings have been collected from the churches, and are in eight rooms. Among them are specimens of the Ferrara school of artists, including their chief, **Garofalo*, viz., his Old and New Testament; Mount of Olives; Descent of the Holy Spirit; Resurrection; Adoration of the Magi; and Christ in the Garden. His Madonna and Child, painted as an altar-piece for the suppressed convent of S. Guglielmo, is in the National Gallery. His real name was Tisio, but he is called Garofalo from the gillyflower or mark by which his pictures are known. C. Bononi's Marriage of Cana; P. Vecchio's Tribute Money; Tintoretto's Virgin of the Rosary; D. Dossi's Resurrection; Guercino's St. Bruno; Mazzolino's Adoration; A. Carracci's Manna in the Desert; E. Grandi's Adoration of the Magi; D. Dossi's Madonna and Child Enthroned, with Saints, a large picture, said to be his master-piece; C. Tura's portrait of a Cardinal.

**Palazzo Schifanoja*, or Scandiana, near S. Andrea's Church, rebuilt on the site of one burnt in 1469 by Duke Ercole, was decorated with C. Turra's frescoes, illustrative of the achievements of Borso, the duke's brother, which were recovered from the whitewash in 1840. It is now a tobacco factory.

Palazzo Costabili.—Here is C. Tura's St. George and the Annunciation, painted in 1469 for the organ dome of the Cathedral, and reputed to be his master-piece. His portrait of T. Strozzi, the poet, is at the Palazzo Strozzi.

Palazzo Roverella, near the Hospital of Santa Anna, was built in the 16th century. *Palazzo Bevilacque Mazza*; paintings by Garofalo and D. Dossi.

The Chamber of Commerce is at the Palazzo della Ragione, in Piazza del Mercata, near the Duomo.

A **Studio Pubblico*, or Lyceum, which replaces the old university, comprises faculties of medicine and jurisprudence, and about 100 students. In the portico are several classical inscriptions and basreliefs, a cypher or grave-stone of one P. Publius, and a large sarcophagus dedicated by Aurelia Eutychia to her husband, a Syrian by birth. The large and valuable library, open from 8 to 12, was formed chiefly in the last century, and includes 80,000 volumes and 900 MSS., some as old as the 13th century. Here are portraits of Ferrara celebrities, including Cardinal Ippolito d'Este, to whom Ariosto dedicated his Orlando. *Ariosto's monument, containing his ashes, which the French transported from San Benedetto in 1801, reaches to the ceiling; being of marble, with three inscriptions on it—one by Guarini, beginning "Notus et Hesperiis jacet hic Ariostus et Indis." Here are his books, wooden chair, inkstand, and the MS. of his poems—an imperfect copy, wanting the title, and having many corrections. It has Alfieri's autograph, with "Vide o venero, 18 Giugno, 1783," added.

Among the other literary treasures are Cardinal Bentivoglio's books, bequeathed in 1730; a complete collection of the writings of Ferrarese authors; Greek palimpsests (*i.e.*, parchments written over afresh) of Gregory Nazianzen, Chrysostom, etc.; antiphonaries, or anthem books, with miniatures of the 15th century; also the *Gerusalemme* of Tasso, with his notes and corrections, and several unedited sonnets composed by him in his confinement; Ariosto's chair and writing desk, and the MS. of Guarini's *Pastor Fido*, or Faithful Shepherd.

Guarini was a native, and born here in 1557. His house, the seat of the Marchese Guarini, has an inscription on it beginning "Hercules et Musarum commercio," etc. Ariosto's house, in which he died (1523), in Via di Mirasole, has his bust, and is marked by another verse, "Parva sed apta mihi," etc.

Another interesting building is the old Hospital of **Santa Anna*, where Tasso was imprisoned between 1579 and 1586.

"And Tasso is their glory and their shame;
Hark to his strain, and then survey his cell!"

It was at the court of Alfonso II. that he wrote the best part of the *Gerusalemme Liberata*, which he frequently read to his patron: but having fallen in love with his sister, the Princess Eleonora, he was shut up as a madman in the Convent of St. Francis, 1577. He escaped after a fortnight's confinement, but coming back, he was placed in Santa Anna's, as above, from which he was finally liberated at the intercession of V. Gonzaga. A small room on the ground floor is shown as that in which he was actually confined; and here, though it is as doubtful as Raleigh's cell, in the Tower, the visitor will perceive the names of Byron, Delavigne, Lamartine, and others, who have made a pilgrimage hither. Much of the wall is chipped away. But it appears that, though under restraint, he was treated with kindness and consideration. Here he wrote and published many of his smaller poetical and philosophical works, and was visited by Montaigne, and Aldo, the printer. In one of his letters he writes that "from the windows of his prison, he can see the tower of the palace where Leonora dwells," which may help to fix the exact position of his dwelling place during this unhappy period of his life.

The *Theatre*, in Strada Giovecca, near the Post Office, is one of the largest and handsomest in Italy. Some old MS., with a letter of St. Jerome, are in the Cotaini Library; and the Scalatrini Museum contains some inscripttons.

About 25 miles east of Ferrara is

COMMACHIO, near the sea (population, 6,000), in the midst of a marshy tract, about 15 miles square, called Valli di Commachio, abounding with eels and other fish, which are used for pickling. It is divided into fishing farms, the inhabitants of which are a curious aquatic race. On the north-east of it, about Volano, etc., wild boar, game, and deer, are hunted in the forest.

From Ferrara, by rail, 29¼ miles, in 1¾ hour, to Bologna The stations are—

Miles.		Miles.
Poggio Renatico..... 8	Castel Maggiore ...	23¾
S. Pietro in Casale... 13	Corticella	25½
S. Giorgio 18	Bologna	29¼

The line passes over a fertile plain, which is liable to be flooded in the season, and produces great quantities of hemp, Indian corn, and other grain.

Poggio Renatico Station (population, 3,433), near the Reno, which rises in the Apennines, and winds round in this direction towards the Po.

S. Giorgio Station, about half-way. A few miles to the right is

Cento (population, 18,361), higher up the Reno, and the birth-place, 1592, of Guercino, *i.e.*, the Squinter, whose real name was Barbieri. His father was a wood-cutter. The house in which he lived 20 years is full of his paintings, as well as the Church, or Galerie, as it is styled by his townsmen.

Castel Maggiore Station, on the Naviglio, or Canal, which makes a short cut from the Reno to

BOLOGNA Station,

Called La Dotta (learned) and La Grassa (fat); the ancient *Bononia*, or *Felsena*, on the Via Æmilia, known for miles around by its Leaning Towers. Population, 90,000.

HOTELS.—Grand Hotel d'Italie; first-class hotel, newly re-fitted up with every comfort and good taste; centrally situated. Grand Hotel Brun, by Mr. Weller; comfortable and recommended. (*Church service* here in the season). Grand Hotel Imperial et Royal de S. Marc; by Mr. G. Bisi, proprietor.

Large and small Bologna sausages (hence the word "polony"), called mortadella and cotichini; golden grapes and melons.

Conveyances.—Railway to Parma, Milan, Piacenza, Rimini, Ancona, Ferrara, Padua, Venice, Florence, Rome, &c. Here the Brenner and Mont Cenis routes meet the routes from Brindisi and Rome.

* CHIEF OBJECTS OF NOTICE.—Two Leaning Towers, Palazzo Pubblico, Duomo, S. Petronio, S. Domenico, S. Giacomo Maggiore, S. Stefano, Madonna di S. Luca, S. Michele in Bosco, Pinacoteca, University, the Bacciocci, and other palaces.

The race of Bologna dogs, which figure in the city arms, is extinct. The Bologna stone is a sulphate of barytes, which when laid in the sun attracts its beams and shines in the dark. It gives name to the Bolognese school of painters, viz.:—Of the 15th century—M. Zoppo, Francia, and A. Costa; 16th century—Lodovico Carracci, Agostino Carracci, and Annibale Carracci; 17th century—Domenichino, Guido, Albano, Guercino, Lanfranco, P. F. Mola, and C. Cignani.

This large, wealthy, and ancient city, which till the late revolution ranked next to Rome among the possessions of the Church, and was the first place in the Romagna (or division north of the Appennines), stands on a hill in a fertile plain between the rivers Reno and Savena, and communicates with Ferrara by a canal or naviglio. It is surrounded by brick walls of a hexagon shape, pierced by 12 gates, and is divided into three sections, called respectively Levante, or east; Ponente, or west; and Mezzogiorno, or South.

The Cathedral, Basilica, Leaning Towers, Palazzo Pubblico, &c., are near the Corso and Strada Maggiore, which run east and west through the town, and are traversed by another main thoroughfare running north and south from Porta Galliera and Montagnuola, near the Railway Station, to Porta S. Mamola. Montagnuola is a hilly, open spot in the north of the city, laid out in public gardens, with a Piazza d'Armi adjoining, and a hall for playing the game of Pallone. Many of the narrow and winding streets are shaded by porticoes, which, though useful for shelter, give the town rather a gloomy appearance. Latterly, some have been widened and improved. The houses are large and massive.

In the civil war between Anthony and the Senate, Bononia sided with the Senate and Pansa, the Consul, who died here of his wounds, after his defeat at Mutina. On an island in the Rhenus (now the Reno), four miles distant, near the Borgo Panigale, Anthony Octavius, afterwards Augustus, and Lepidus concluded the Second Triumvirate. During the middle ages, when it was an independent republic, it adopted "Libertas" for its motto, and took the Guelph side against the Emperor; and its own little war with Modena is celebrated in Tassoni's "Secchia Rapita." It became subject to the Pope about 1512, and remained so down to the late revolution. In 1848 it firmly resisted 15,000 Austrians under Weden and Degenfeld. In 1859 it seized the first opportunity, on the departure of the Austrians, to desert the paternal rule of the Papal Legate and annex itself to Sardinia. Out of 29,000 on the electoral list, 22,000 voted for the change.

The famous Mortara case occurred here while the city was under Papal rule. A Jewish child was taken from its parents by the Holy Office, on the pretext that it was baptised, two years before, by a servant, a woman of bad character. An appeal was made for her release to the Holy Office and Pope without effect. When the Papal government fell, the father brought the case before the Minister of Justice, who came to the conclusion that Feletti, the Inquisitor, had disregarded the rules of even his own tribunal. His arrest was ordered and he was imprisoned in the Torrione, a room in a massive tower of the Palazzo del Governo. He declined all explanation on the ground that he had acted by the orders of his only superiors, the Grand Inquisitor and the Pope, and he refused to admit the lay jurisdiction. He was finally released, on the ground that when the offence was committed the Holy Office was the highest authority in the state.

Bologna is the birth-place of Benedict XIV. and seven other Popes, and about 100 cardinals; of the

painters Domenichino, the Carracci, etc.; and of Malfighi, Zambecarri, Mezzofanti and other eminent men, whose lives have been written in nine folio volumes. It is the seat of an archbishop and university, and contains about 130 churches and 20 convents.

At the west end of the Corso, where it joins with Strada Maggiore and other streets, are the famous brick

**Leaning Towers*, built during the feuds which prevailed in the times of the republic, and looking like factory chimneys One called Torre Asinelli, erected 1109, by the Asinelli family, is a plain square structure, about 320 feet high, inclining three feet from the perpendicular. It is ascended by 449 steps, and takes in a prospect of Modena, Ferrara, the Apennines, etc. The other, or Torre Garissenda, built by the Garisendi, or Garissindi, in 1110, though only 140 or 150 feet high, leans as much as eight or nine feet. Dante compares it to the stooping Giant Antæus. That the inclination is caused by the slipping of the earth below, is the most natural supposition, as the timber and stone-work of both towers throughout are proportionately inclined. But some persons argue that they were built so purposely, to show the skill of their architect.

The *Foro de' Mercante*, or della Mercanzia, near the Asinelli, was built 1294, in the Gothic style, and restored in 1836 for a Chamber of Commerce. It is an open loggia or arcade.

Piazza Maggiore, or di Vittore Emanuele (after the present king), in the Corso at the centre of the town, is the chief open space in Bologna, and is ornamented with fine buildings and a fontana publica, by Lauretti, with a bronze Neptune in his car, and four syrens, cast by G. da Bologna (1564). The water comes from the breasts of the syrens. On the west side is the

Palazzo Publico, or *del Governo*, late the seat of the Cardinal Legate; a large pile, begun 1290, having a Madonna in gilt terra cotta, by N. della Arca, on the front, and Mingante's bronze statue of S. Petronio, originally designed for Gregory XIII., but altered in 1796 to save it from the French republicans. Inside are a grand staircase by Bramante; a statue of Alexander VII., in the Farnese Room; A. Lombardo's statue of Hercules, in the Hercules Gallery; and frescoes by Cignani, etc., in the 17th and 18th centuries.

Palazzo del Podesta, facing this, was begnn 1204, and the front added 1485. On the Torre dell Aringo, built 1264, are A. Lombardo's statues of the Four Patron Saints of Bologna. In the Sala del Re Enzio (so called from Hentzius, son of the Emperor Frederick II., who died a prisoner here), a Conclave was held in 1410 for the election of Pope John XXII. Here the public archives are kept.

The *Portico de' Banchi*, going round two sides of the Piazza, was built by Vignola, in 1562.

The churches are shut from 12 to 3. The most noticeable are the following:—

**Cathedral* or *Duomo of SS. Pietro e Paolo*, north of the Piazza Maggiore. Rebuilt 1605, by Fra Ambrosio, with three aisles, in the Corinthian style; the façade, by A. Torrigiano, in the last century, having a triangular top. 3rd chapel on right.—E. Graziani's St. Peter and Bp. Apollinarius. Below the choir is an old crypt. Chapter House—L. Carracci's St. Peter and the Virgin bewailing a Dead Christ; and an Annunciation, his last work in fresco.

The *Palazzo Arcovezcovile*, or Archbishop's Palace, lately restored, was built by Tibaldi, 1577, and has a gallery of Bologna artists.

**S. Petronio*, on the south side of Piazza Maggiore, an unfinished basilica, and the largest church in Bologna, dedicated to its patron saint, for whom there was a church here as early as 423. The present one, begun 1390, by A. Vincenzi, in obedience to a decree of the Council of the Republic, was to have been 800 feet long, and 520 wide, and to contain fifty-four chapels; but the design was interrupted, and in its present incomplete state, it is 400 feet long and 200 wide (making it only one-fifth of the intended size), with five aisles, in the Italian-Gothic style. The three fine entrance doors are ornamented with carvings of Bible subjects, with heads of prophets and sybils. Over the middle door, by J. della Quercia (1425), was M. Angelo's bronze statue of Julius II., which in 1511, was melted down for a cannon, called the Julian. The other doors are by M. Tribolo and Properzia de' Rossi, a female artist. Inside are bas-reliefs of Adam and Eve, and the Annunciation, by the Lombardi. Charles V. was crowned in this church, 1530, by Clement VII. The middle vault is 145 feet high. 2nd chapel on right—A Madonna and Saints, by L. da Perugia and F. Imola. 4th—Crucifix, restored by F. Francia. 9th—Sansovino's statue of St. Anthony of Padua, wall paintings, by G. da Trevisa, and paintings on glass, designed by M. Angelo. 11th—Tribolo's Assumption, the Angels, by Properzia di Rossi, G. Campagna's statues of St. Francis and St. Anthony. End of choir—Franceschini's large fresco. 16th—Parmigiano's St. Roch; and the *Meridian Line*, traced by Cassini, 1655, the gnomon which throws the shadow being 80 feet high. 17th—L. Costa's Annunciation.

In the room called the Reverenda Fabbrica, are the plans and models of the church, by various architects, and a bas-relief of Joseph and Potiphar's Wife, by Properzia de' Rossi, in which the lady has introduced portraits of herself and her lover.

**S. Domenico*, south of S. Petronio, is in Piazza S. Domenico, which contains a colonnade and the two old tombs of R. Passeggieri, and the Foscherari family, of the 13th century.

The church attached to the Dominican Convent was rebuilt in the last century, on the site of a more ancient one, and contains the splendid

**Tomb of St. Dominic*, the founder of the order, and of the Inquisition, in the 5th chapel on the right, worthy of notice for its sculpture, marbles, and paintings. The bas-reliefs on the white marble tomb, of events in the saint's life, are by Niccolò da Pisa, 1231; figures of saints, by Niccolò dell' Arca, 1469; two kneeling angels, by M. Angelo; and some later bas-reliefs are the work of A. Lombardi, 1532. The fresco of *St. Dominic in Paradise, is by Guido;

St. Dominic burning heretical books, by L. Spada; the Restored Child, by Tiarini. 10th—Guercino's St. Thomas Aquinas Writing on the Eucharist. The marquetrie work in the choir stalls, is by two Dominican monks. At the high altar, is B. Cesi's Adoration of the Magi. 13th—Tomb of King Enzius, or Hentzius of the 13th cent. who died here after twenty-two years' captivity. A line of his epitaph refers to the dog in the city arms: "Sic cane non magno sæpe tenetur aper." 14th—G. Francia's St. Michael; and the tomb of T. Pepoli, a magistrate of the old republic. 15th—A portrait of S. Thomas Aquinas, by Simon de Bologna. 19th, or Rosary Chapel—L. Carracci's SS. Mary and Elizabeth; Guido's Assumption. There are tablets to Guido, and his pupil, Elizabeth Sivani, who was poisoned, and is buried with him in this Church. 22nd—L. Carracci's S. Raymond Crossing the Sea on his Mantle. Sacristy and cloister—L. Spada's S. Jerome; with some old inscriptions, and the Magnani library, of 83,000 volumes. The Tribunal of the Sant' Uffizio, or Holy Office of the Inquisition, was seated here.

S. Bartolommeo di Porta Ravegana, near the Asinelli Tower, re-built, 1653; but the handsome portico by Marchesi (1530), belonged to a former church. 2nd chapel—L. Carracci's S. Carlo at the tomb of Varallo. 4th—Albano's Annunciation. 7th—Martyrdom of S. Bartholomew, by Franceschini. 12th—Tiarini's S. Anthony of Padua.

S. Bartolommeo di Reno, built 1733. Agostino Carracci's Nativity; L. Carracci's Circumcision.

S. Benedetto, near the Montagnola, in the north of the town; built 1606. Tiarini's Virgin and Magdalen, weeping over the death of Christ.

S. Cecilia, in ruins, in Via S. Donato; built 1481. and remarkable for the nine frescoes of the Life of St. Cecilia, by F. Francia and his pupils, L. Costa, G. Francia, Chiodarolo, etc.

Corpus Domini, or *Santa Catarina*, styled *La Santa*. Franceschini's frescoes, in the cupola; and his Lord's Supper, at the high altar. In one of the chapels, Christ appearing to the Virgin, and another by L. Carracci.

S. Cristina, near Porta Maggiore. L. Carracci's Ascension, at the high altar; G. Francia's Nativity and the Magi.

S. Francesco, a large church, formerly used as the the Custom House, or Dogana. It has an old campanile, and its fine marble altar was the work of Venetian sculptors in 1388.

S. Giacomo Maggiore, near the Asinelli Tower and the Liceo Filarmonica; begun 1267, with a fine vaulted ceiling added in 1497. It contains 35 chapels. 1st chapel—Francia's Madonna della Cintura, a small fresco. 10th—L. Carracci's St. Roch. 12th—Frescoes by P. Tibaldi, who was the architect of the chapel. 18th, or Bentivoglio chapel—Francia's fine Madonna Enthroned; bas-reliefs by N. dell'Arca and F. Francia, those by the latter relating to Pope John II. 20th—E. Procaccini's Sigismund, King of Poland. 21st—Cesi's Virgin and Saints.

S. Giovanni in Monte, near the Piazza Maggiore, rebuilt 1824 on the site of one founded by S. Petronio as far back as 453. In one of the chapels, is Guercino's St. Francis.

S. Giuseppe has some paintings of the 14th century, and is near the *Ospedale de Settuagenari*, or Hospital for old people.

S. Gregorio, in Strada Poggiale. Here are Annibale Carracci's Baptism of Christ—one of his earliest oil paintings. D. Calvart's St. Gregory, at the high altar. Albano the painter, is buried here.

S. Leonardo, near the Porta S. Vitale, belongs to the Orphan Asylum. L. Carracci's St. Catherine in Prison, and his Martyrdom of St. Ursula; A. Tiarini's Annunciation.

S. Lucia, the Barnabites Church, in Strada Castiglione. Paintings by E. Procaccini, Cignani, Calvart, etc.; and a library.

Madonna del Baraccano, near Porta S. Stefano. Over the door is a Virgin, by A. Lombardo. The chapel of the high altar, by Properzia de Rossi.

Madonna di S. Colombano. Frescoes by the pupils of L. Carracci, and by Albano.

Madonna di Galleria, near the Duomo; built 1689. 3rd chapel—Franceschini's Madonna. 4th—Teresa Muratori's Unbelief of St. Thomas. 6th—Albano's the Infant Saviour viewing the Cross. 7th—Guercino's St. Philip Neri.

Santa Maria Maggiore. Bas-relief of the Death of the Virgin, by A. Lombardo. Inscription to Bonaparte Ghislieri.

S. Martino, built 1217 and restored 1836. Perugino's Assumption; L. Carracci's St. Jerome; F. Francia's Madonna and Saints.

Santa Maria della Purificazione, or the Mascarella Church; built 1706. Here is the cell of St. Dominic, with the Image of the Virgin, which is said to have spoken to him.

S. Mattia, now disused. Here is Guido's Virgin appearing to S. Hyacinth; also I. da Imola's Madonna Enthroned.

S. Niccolò di S. Felice. An. Caracci's Crucifixion.

S. Paolo, near Piazza Maggiore, built 1611, and restored 1819. On the front are Mirandola's St. Peter and St. Paul. 2nd chapel—L. Carracci's Paradise. 3rd—Cavedone's Nativity, and the frescoes in the ceiling. 4th—Guercino's Souls in Purgatory.

S. Procolo is attached to an old Benedictine Convent and *Ospedale degli Esposti*, or Foundling Hospital.

S. Salvatore, west of Piazza Maggiore. Garofalo's St. John Baptist kneeling to Zachariah. Guercino is buried in this church.

Ai Servi, or Santa Maria dei Servi, in Strada Maggiore; built 1383; with a marble portico, by Fra A. Manfredi, General of the Order; adorned with frescoes, by Tiarini, at the age of ninety. 22nd chapel—F. da Imola's Annunciation. 24th—Bibiena's St. Andrea. 26th—Albano's Noli me tangere.

**S. Stefano*, in Via di S. Stefano, is formed by a union of seven small churches or chapels, one of which, S. Sepolcro, the centre of the others, is of the 11th century, and is annexed to an *Atrio di Pilato*, or Pilate's Court, supposed to be the site of a Temple of Isis. Each chapel has a particular name; and the whole form a curious group, united

by corridors and passages. 1st chapel—Del Crocifisso; or walls paintings of the Crucifixion. 2nd—Chapel of B. Giuliana de' Banzi. 3rd—S. Sepolcro, circular, or rather an irregular octagon, about 60 feet diameter, having in the middle a small circle of pillars, some single, some coupled, supporting a dome. From this there is a way to several subsidiary chapels. 4th—SS. Pietro e Paolo said to have been a cathedral formerly. 5th—I Confessi, a crypt or confessional. 6th—Santa Trinità. 7th—Madonna della Consolazione.

SS. Vitale et Agricola, an old church in Strada S. Vitale, founded by St Petronius, in 428. 2nd chapel—Tiarini's Flight into Egypt. 8th—Francia's Angels finding an Image of the Virgin.

Some other churches worth notice are outside the walls.

Annunziata, outside Porta Mamolo, belongs to a convent, and has F. Francia's Annunciation.

The *Certosa*, or Carthusian Church, near Porta de Saragossa, is at the public Cemetery, established in its cloisters. Here is an Ascension, by Bibbiena; and a Baptism of Christ, by Elizabeth Sirani. Orange, myrtle, rose, and other trees abound here.

**Madonna di S. Luca*, built 1731, on Monte della Guardia (a fine point of view), is so-called from a black Virgin, in the Byzantine style; attributed as usual to St. Luke, and brought from Constantinople in 1160. It contains some early efforts of Guido. A long covered way of three miles, on 640 arches, built 1674–1739, unites this church to Porta de Saragossa.

Madonna di Strada Maggiore, or *Gli Scalzi*, outside Porta Maggiore, is united to it by a similar portico on 167 arches.

Madonna di Mezzaratta, near Porta Castiglione, has some frescoes of the 14th century.

**S. Michele in Bosco*, near Porta S. Michele, on a picturesque hill, is attached to a rich convent, founded 1437, and partly converted into a barrack and prison in 1797. The villa part was a country seat of the Cardinal Legate, which was fitted up for Pius IX., in his last progress in 1857; now the seat of the King. Remains of frescoes by Tiarini, Cignani, etc., in the church, and of a series of 37 by the Carracci, in the cloisters, representing the histories of St. Benedict and St. Cecilia—all nearly perished.

The Accademia delle Belle Arti, in the old Jesuits' College, near Porta S. Donato, and the Botanic Garden, includes the *Picture Gallery*, or *Pinacoteca*, of about 400 works, chiefly of the Bolognese school, collected from suppressed churches and convents, and placed in eight or nine rooms, with a library, and collections of statuary and old arms. The first contains old Bologna painters of the 14th and 15th centuries; another, the inferior Bolognese school; another, different Italian schools. The next three are devoted to large pictures: first, of the Bolognese school; next, the best of this school; then, the best Italian masters. Some of the most noticeable pictures are the following:—Albani, the Virgin Enthroned, with St. Catherine and St. M. Magdalen; Baptism of Christ. Guercino's St. William of Aquitaine, St. Bruno, and other works. Agostino Carracci, *Last Communion of St. Jerome; *The Assumption. Annibale Carracci's Annunciation, and other works. L. Carracci's SS. Dominic, Francis, etc., Adoring the Infant Christ (all portraits of the Bargellini family); and twelve other pictures. G. Cavedone's *Virgin and Child, with Angels and Saints. F. Francia's *Virgin and Child, and Saints. I. da Imola's St. Michael the Archangel. L. Massari's Holy Women weeping; Angel presenting a purified Soul to the Trinity. Parmigiano's St. Margaret (Queen of Scotland) on her Knees. Guido's *Madonna della Pietà, with St. Petronius, St. Dominic and other protectors of Bologna; his *Massacre of the Innocents, *Samson and the Jaw Bone of the Ass, *Crucifixion, and five other pictures. Guido's Portrait, by a pupil, Simone Cantarini (or Pesarese) is in this gallery. Tintoretto's Virgin and St. Elizabeth. Raphael's *St. Cecilia in ecstacy, listening to the Music of the Angels; painted in 1515, for Elena dall' Oglio Duglioli (afterwards canonized). Elizabeth Sivani's St. Anthony of Padua, and other works. She was poisoned when only twenty-six. Tiarini's St. Catherine of Alexandria; St. Catherine of Siena. Catherine Vigri's (called La Santa) Martyrdom of St. Ursula. Domenichino's *Martyrdom of St. Agnes; *Madonna of the Rosary; Martyrdom of St. Peter of Verona. A. Mengs' Portrait of Clement XIII.

The *University*, said to have been founded by Theodosius II. and revived by Charlemagne, is at least as old as 1119, and is the oldest in Italy after that of Salerno. It was at first seated in the old *Archiginnasio*, behind St. Petroniuschurch—an edifice built 1562, by Terribilia, and lately restored; containing tombs of former professors, arms of various countries which sent students here, and the Magnani, or *City Library*; open every day (but Thursday), 10 to 2. Here the first human body was first dissected, about 1440, by Modini, and galvanism was discovered, in 1701, by Galvani, who was a lecturer of the Instituto delle Scienze (founded by Count Marsigli), which is incorporated with the University. Formerly, it was celebrated for its women professors,—as Novella d' Andrea, a handsome lecturer on canon law in the 14th century, who hid her face behind a veil, out of a considerate regard for the feelings of the distracted students; Laura Bassi, a mathematical professor, in the 18th century; and Clotilda Tambroni, a learned Greek scholar, who died as late as 1817. The *Scuole Pie*, or primary school for the poor, established here in 1805, is now annexed to the Convent of S. Domenico.

In 1714 the University was revived, and was afterwards transferred to the new buildings in Strada di S. Donato, originally built by Tibaldi, for Cardinal Pozzi, with a court added by Triachini. It comprises about 600 students and upwards of forty professors in five faculties; one being medicine, which is especially fostered and studied in the Great Hospital, founded 1667, and a Clinical Hospital, founded 1706, both near at hand. Here are frescoes by P. Tibaldi and Niccolò dell' Abate, and various cabinets illustrative of anatomy, zoology, mineralogy, physics etc., with a Museum of ancient and modern antiquities, an observatory, and botanic garden; also a Library with 200,000 vols. and 4,000 MSS., founded by Benedict XIV.; it is open every day except Wednesday. The wonderful linguist, Cardinal Mezzofanti (born at Bologna, 1774, the son of a carpenter), was chief librarian, before his removal to Rome. He spoke fifty languages fluently, and was able to express himself in seventy-eight. In English, for example, he spoke not only good English, but good Somersetshire or Yorkshire, and he could criticise Hudibras and Shakspeare; and then turn off to some other language and converse in it with the same readiness.

Various colleges were founded at different times for foreign nations—as the Collegio di Fiamminghi, for Flemish students; Collegio di Luigi, for French students; the Venturoli College, for Hungarian students (now for students in architecture); but the only one that survives is the *Collegio della Nazione Spagnuola*, founded 1364, by Cardinal Albornoz, next to S. Clemente Church. It has a library with 300 MSS., and Baguacallo's Clement VII. crowning Charles V.

A *Liceo Filarmonica*, or Philarmonic Academy, near S. Giacomo Church, founded 1666, by V. Caratti, was revived in 1805, and became a school of music, directed by Rossini. It has a musical Library of 17,000 volumes bequeathed by Father Mantini, a composer of the 17th century. Rossini's house is in Via Maggiore, marked by a punning gilt inscription from Cicero—"Non domo dominus, sed domino domus." It was built for him in 1825.

Among the private palaces at Bologna are the following. (Of several the collections are dispersed, and some have collections to sell):—

Palazzo Albergati, in Strada di Saragossa, built in 1540, by B. Peruzzi.

Palazzo Aldrovandi, in Strada Galliera, rebuilt in 1748. It has a fine staircase.

**Palazzo Bacciochi*, otherwise *Ranuzzi*, etc., was built by Palladio, and was the seat of Princess Elisa Bacciochi, Napoleon's sister. In 1846 the Papal authorities wrote to their agent at Poretta to say that a stranger, travelling as "Colonel Crawford," but known to be a son of Jerome Bonaparte, had appointed to meet a son of the Princess at Poretta; and his description was given in the following style: "Age, 38; height, 1·66 metres; hair, chesnut; eyebrows, ditto; forehead, middling; eyes, grey and little; nose, big; mouth, middling; lips, thick; beard, brown; moustaches, fair; visage, oval; complexion, pale; head stuck between the broad shoulders; back, round; some grey hairs." The individual in question was Prince Louis Napoleon, now emperor, who had just escaped from Ham.

**Palazzo Bevilacqua*, in Via S. Mamola, built, it is said, by Bramantino, with a handsome front of diamond-shaped stones.

**Palazzo Bentivoglio*, a handsome building in Borgo della Paglia.

Palazzo de Bianchi, in Via S. Stefano, has a ceiling by Guido.

Palazzo Biagi, or *Pallavicini*, in Via S. Stefano, was built by Ambrosini.

Palazzo Fava, facing the Madonna di Galliera, has paintings and frescoes by the Carracci, Albani, B. Cesi, etc.

Palazzo Grassi, in Via di Mezzo, has a fresco by L. Carracci.

Palazzo Guidotti, or *Magnani*, built by Tibaldi, has a fine fresco of Romulus and Remus, by the Carracci.

Palazzo Ercolani, in Via Maggiore, was built by Venturoli.

Palazzo Malvezzi-Bonfioli, facing S. Giacomo, in Strada Maggiore, built by Vignola, has frescoes in the court by L. Spada, Massari, etc., from Tasso's Gerusalemme.

Palazzo Malvezzi-Campeggi, in Via di S. Donato, has some tapestry by Lucas of Leyden, given by Henry VIII. to Cardinal Campeggio, when Papal Legate in England.

Palazzo Marescalchi, facing S. Salvatore, was built by Tibaldi.

**Palazzo Pepoli*, in Strada di Castiglione, a machicolated brick pile, built in 1344, with a terra cotta portico.

Palazzo Piella, or *Bocchi*, near the Duomo, built by Vignola, for Bocchi, the founder of the Academy of Fine Arts.

Palazzo Ranuzzi, or *Lambertini*, in Via S. Stefano, built by Triachini, has old frescoes by Sabbatini, Tibaldi, etc.

Palazzo Sampieri, or *Zampieri*, in Strada Maggiore, has fine wall paintings of the history of Hercules in five rooms; in the first, Battle with Jupiter, by L. Carracci; second, Hercules Instructed by Virtue, by An. Caracci; third, Hercules and Atlas, by Ag. Caracci; fourth, Hercules and Antæus, by Guercino (excellent for chiaro-scuro and foreshortening); fifth, Genius and Strength, by Guercino.

Palazzino Viola, or *Bentevoglio*, now the Orto Agrario, for lectures on agriculture, has frescoes by I. da Imola.

Palazzo Zambecarri, near S. Paolo, in Strada Trebbo de Carbonesi; its rich gallery is nearly all dispersed.

The *Zecca*, or Mint, built by Terribilia in 1578.

The *Palazzo Bolognini*, near Via di S. Stefano, is a music casino and reading room.

Theatres.—The *Teatro Comincenale*, on the site of the Bentevoglio Palace, was erected in 1756, by Bibbiena; *Teatro del Corso*, built in 1805; *Teatro Contavalli*, 1814, in an old Carmelite Convent.

The Giuoco de Pallone is a good manly game, played with leather balls (pallone), about the size of a foot-ball, thrown by the arm, which is protected by a wood or metal bracelet. A large hall is devoted to it on the Montagnuola.

Routes.—To Parma (by rail), Route 18; to Mantua, Route 15; to Ferrara (by rail); to Ravenna (by rail) and Ancona, Route 22; to Florence, Lucca, and Leghorn, Route 21. (See *Bradshaw's Continental Guide*).

ROUTE 21.

Bologna to Florence.

1st. The old route over the Pietra Mala Pass in the Apennines, 4,100 feet high, may be taken, by diligence, 71 miles, in 12 hours. It is a dismal spot, with a wretched inn (del sole), a half-ruined church, and 40 or 50 cottages.

2nd. A more preferable route is the new one, by railway to La Porretta Baths; thence over the Collina Pass to Pistoja, on the Leghorn and Florence line, or 71 miles in all to Florence. This line was planned by the Austrians.

From Bologna the stations are—

	Miles.		Miles.
Borgio Panigale ...	4½	Porretta	34½
Casalecchio	6½	Pracchia	43½
Il Sasso	12½	Pistoja	53½
Marzabotto	17	Florence	71
Vergato	24½		

The line ascends the Reno to

Borgo di Panigale Station.

Casalecchio Station (population, 2,093), near the site of a French victory over Pope Julius II., in 1511, and of the defeat of the Bolognese and Florentines, by the Duke of Milan, 1402. At

Sasso Station, the line begins to ascend the Apennines up the defile of the Reno, passing some deep cuttings, &c., to

Marzabotto Station, and

Vergato Station. Here the bed of the river opens towards

Porretta Station, a village (population, 2,976), hidden in a picturesque valley, and frequented in summer for the sake of its warm mineral springs, which are useful in cases of rheumatism, paralysis, diseased glands, &c. Temperature, 90° to 100°. They are used both for drinking and bathing, and give out carbonic acid and sulphuretted hydrogen gases, which are turned to account to light up the baths; a discovery first hit on by a clever shoemaker of the village, Spiga by name. The air is temperate and bracing among these sandstone and limestone hills. Hence the line ascends towards the pass to

Le Capane, near the Reno, which formed the old boundary between Tuscany and the Papal States. Here a tunnel is cut through the ridge for the railway; above which is the pass of *La Collina* itself, by which the Apennines were for a time crossed by means of articulated engines. It is a low one, only 3,350 feet above the sea, but commands a fine prospect of the hills and valleys around. *Monte Cimone*, to the north, is 6,975 feet high. The road descent is made by a series of zig-zags to

Pracchia Station, where the tunnel comes out, and to the valley of the Ombrone

Pistoja, or **Pistola,** whence it is 21 miles to **Florence,** 49 miles to Pisa, 49 to Leghorn. (*See* Route 24). Hence to *Rome* and *Naples, viâ* Leghorn or Arezzo.

ROUTE 22.

Bologna, to Ravenna, Rimini, and Ancona.

By *rail*, 126 miles, in six to seven hours. This is part of the Overland Route to Brindisi. At Castel Bolognese is a branch line of 28 miles to Ravenna.

The stations are—

	Miles.		Miles.
Mirandola	7	Savignana	69
Quaderna	10	S. Arcangelo	63
Castel S. Pietro	15	Rimini	69
Imola	22	Cattolica	81
Castel Bolognese ...	26	Pesaro	89
Faenza	31	Fano	97
Forlie	40	Senegaglia	110
Fortimpoli	45	Case-bruciate.....	118
Cesena	51	Ancona.....	126

This Route towards Rimini is one of the pleasantest in Italy, leading through a richly-cultivated plain, and past many industrious and cheerful-looking towns, with views of the Apennines all the way, which corresponds with the ancient Via Æmilia. It crosses a succession of streams flowing down the east slope of the mountains into the Adriatic. After traversing the Savena and Idice, the line comes to

Mirandola Station, and

Quaderna Station, near the Romam *Claterna*. Then

Castel S. Pietro Station, an old fortified castle, on the River Silaro.

Imola Station, on the site of *Forum Cornelii*. Population, 10,000.

It was built by the Lombards, and incorporated with the States of the Church by Julius II., and is a bishop's see, with a *cathedral* dedicated to St. Cassianus, in which Archbishop St. Peter Chrysologus, a native of the 5th century is buried. The present Pope, Pius IX., was Bishop of Imola. Innocenzia da Imola, a pupil of Francia, who painted between 1506 and '49, was born here. Cross the Santerno to

Castel Bolognese Station, where the Bologna Republic erected a fortress in 1380.

[Here a branch railway turns off to **Ravenna, 28½** miles.

The stations are—

	Miles.		Miles.
Solarolo	3¾	Russi	15½
Lugo	8¾	Godo	18
Bagnacavallo	11¾	Ravenna.....	28½

Lago or **Lugo Station** (population, 23,181), is the ancient *Lucus Dianæ*. The modern town was built by the Bolognese. On the left is Fusignano, the birth-place of Monti, the poet, and Corehi, the musician.

Bagnacavallo Station, is the old *Tiberiacum*, and has an old castle.

Between this and Ravenna we pass near **Russi** (population, 7,569), the native town of *Farini*, one

of the leading Italian patriots, of the school of Cavour. He joined in the insurrectionary movement of 1831, at Bologna, in which Louis Napoleon and his brother took part. He afterwards became tutor in Jerome Bonaparte's family, and a member of the Roman Parliament. He was the intimate friend of Cavour; was appointed Dictator of Parma and Modena, and afterwards became Prime Minister.

RAVENNA,

The Antica or ancient as it is styled by the Italians.

Hotels.—La Spada; D'Oro; Europa.

Population, 84,635.

**Chief Objects of Notice.*—Dante's Tomb; Byron's House; Cathedral; S. Apollinare Nuovo; S. Giovanni Evangelista; SS. Nazario e Celso; S. Vitale; Theodosius Palace; Mausoleum of Theodosius; S. Apollinare in Classe; Pine Forest.

Ravenna, the head of an arch-diocese and a province, was formerly the seat of the Empire of the West, at which Honorius I., Valentinianus III., and other Emperors resided after deserting Rome. Hence this province came to be called Romania or Romagna, a name it still bears. Theodoric the Goth, upon his defeat of Odoacer hard by, in 493, made it the capital of his kingdom, and in Justinian's time, his great general, Narses, fixed the seat of the Exarchate here. As early as the time of Augustus, it was noted as one of the two great ports of the Roman Empire, and a starting place for the East; but owing to the gradual accumulation of mud and sand brought down by the Po, along this side of the Adriatic, it is now full five miles from the sea, and of course in a state of decay.

It stands near the rivers Ronco and Montone in the midst of a wide marshy plain, covered with ruins, and divided from the sea by the famous Pineta, or pine forests, 15 miles long, which have been celebrated by Dante (whose tomb is here), Dryden, and Byron. These pines served to make piles for the foundation of the early city, and also to build vessels for its navy. Through its connection with the East, Ravenna is more Greek-built than any other Italian city, containing, next to Rome, a greater quantity of marbles, mosaics, etc., from Greece and Africa, in its churches and buildings. One half of the space within the walls is garden ground.

There are five or six gates—Porta Serrata, built by the Venetians, on the north, near the remains of their citadel (1457) and of Theodoric's Tomb; Porta Alberoni, 1739, on the east, towards the Pineta and the sea; Porta Nuova, 1653, on the south; Porta Sisa, 1568, near this, and also on the south; Porta Adriana, 1585, on the west, adjoining a suburb on this side. Here was the Porta Aurea, of which only a fragment remains of a wall built by Tiberius.

From Porta Serrata, the main street runs through the town to Porta Nuova, which leads out to Porta Nuova, on the Ronco and Montone, and to S. Apollinare, on the site of Classis, the old port. A naviglio or canal, of 7 miles, was cut in 1757 to the new port. The Porta Sisi leads out past the tomb of Gaston de Foix.

The *Piazza Maggiore*, the largest open place, has statues of SS. Apollinarius and Vitale on two pillars, erected by the Venetians, 1483, with bas-reliefs by P. Lombardo. There is also a statue of Clement XII., and a portico of eight tall columns, which belonged to a temple of Hercules, facing the *Palazzo del Governo*. The Town Hall or Palazzo Communale, where the archives are placed, is also here. Near this Piazza is the *Torre della Citta*, a square brick tower of the 11th century, which leans like those at Bologna.

The *Piazza di S. Francisco* has a bronze statue of Alexander VII., 1675. In the Piazza del Duomo is a statue of the Virgin, 1659; and in the Piazzetta dell' Aquila, a column to Cardinal Gaetani, 1609, whose crest was an eagle; as was that of the Polenta family, which long ruled here.

**Tomb of Dante*, a little south of Piazza Maggiore, in Strada di Porta Sisi, near Byron's House. The great Italian poet died here 14th September, 1321, an exile from his "ungrateful Florence," and under the protection of Guido da Polenta, Lord of Ravenna. The mausoleum, designed by P. Lombardo, was erected 1481, by the Podesta, Bernardo Bembo, and restored in 1780, by Cardinal V. Gonzaga. It is a little domed temple, "more neat than solemn," containing his body, with his bust, inscriptions, and other ornaments.

**Byron's House* is marked by an inscription stating that he entered it 10th June, 1819. He lived at Ravenna here, and at the house of Countess Guiccioli till November, 1821, involving himself and the lady's connections with the secret societies and plots against the Papal Government. They were so seriously committed that her family was exiled from Ravenna, and took refuge in Tuscany, whither he followed them.

Ravenna has two perfect basilicas, both dedicated to St. Apollinarius, and some round buildings, as St. Vitale, etc., all exemplifying the Romanesque style. Old sarcophagi are to be seen at most of the churches.

The **Cathedral* or *Duomo*, a short distance west of Dante's Tomb. Rebuilt 1734-49, by Buonamici, out of the stones of one founded by St. Ursus, in the 4th century, of which the only remain is a round campanile of the 8th or 9th century. It had five aisles. Some pieces of the old vine-wood door are let into the present door. Among the paintings are Guido's frescoes of the Miracle of Manna, and Elijah fed by Ravens; Bonone's Belshazzar's Feast and Camuccini's St. Ursus. There is also an ancient silver crucifix, and St. Maximinian's ivory chair, both of the 6th century.

The *Baptistry*, close by, is an octagonal relic, restored in 451, and supposed to have been built by St. Ursus. Two rows of arcades within, one over the other, are covered with bas-reliefs; and the walls and cupola with mosaic arabesques of the 6th century. The front is of porphyry and marble; the holy water basin came from a temple of Jupiter.

The *Palazzo Arcovezcovile* or Archbishop's Palace, has a chapel, built 449 by St. Peter Chrysologus, covered with mosaics and marble; also a library of MSS., and collections of inscriptions, etc.

Santa Agata, near Porta Sisi, a primitive looking church, first built 417, with 3 aisles and 20 pillars.

**S. Apollinare Nuovo* or *in Citta*, in Strada di Porta Nuova, is a regular basilica, dedicated to St. Martin (at first), by Theodoric in the 6th century. It has 3 aisles, made by 24 pillars of veined Greek marble; an apse at the end; 14 rich altars with many tombs; the bishop's seat, and portraits of prelates, etc., in the very ancient mosaics on the walls of the nave, dating from 559. Among these are the Adoration of Magi and 22 Virgins; the Port of Classis, with its ships; 25 Saints and Martyrs adoring Christ; a view of old Ravenna and Theodoric's palace, the remains of which are still seen near this church.

S. Chiara, in ruins, has wall paintings said to be by Giotto.

S. Domenico, to north-west of Piazza Maggiore. A church of the 5th century, since altered. It has Rondinelli's Annunciation; also L. Longhi's Mysteries of the Rosary, and his Invention of the Cross. Longhi is buried here.

S. Francesco, near Dante's Tomb and Byron's House, and a statue of Alexander VII. An old church modernised; with 22 marble columns in the nave. It belongs to the Friars Minors, and Dante was at first buried in it, by the Polenta family. Here are carvings by P. Lombardo, in the Crucifix Chapel; a Madonna, by S. d' Imola; and tombs of Ostasio de Polenta who died a Franciscan monk; and of Enrico Alfieri, General of the Order; also an urn to Archbishop Liberius of the 4th century.

**S. Giovanni Evangelista*, in the north of the city, rebuilt 1683, but founded in 420, by Galla Placidia, daughter of Theodosius, in obedience to a vow. It has 3 aisles, divided by 24 pillars from the first church; with carvings of the 13th and 14th centuries over the door, and paintings by F. Longhi, a fresco by Giotto; also old mosaics and an altar of serpentine and porphyry in the crypt.

S. Giovanni Battista, near Porta Serrata, is a coventual church, now converted into a hospital. Three old sarcophagi are placed in front of it.

Santa Maria in Cosmedin, close to S. Spirito, was originally the baptistry to that Arian church; of an octagon shape, with a mosaic of the Baptism in the cupola.

Santa Maria in Porto, near Porta Nuova, rebuilt 1553, out of the stones of S. Lorenzo of Cesarea (another Roman port in this quarter). It has an old marble Madonna, P. Giovane's Martyrdom of St. Mark, and L. Longhi's Virgin and Saints.

S. Michele in Affrisico, of the 6th century, now a magazine and fish market.

**SS. Nazario e Celso*, or the *Mausoleum of Galla Placidia*, near Porta Adriana, was built 449, by that Empress, for herself, in the shape of a Greek cross, 35 feet by 30 feet, under a large cupola, covered with marble and mosaics. Among these are seen the Christian symbols of that age; as, the lamb for Christ, birds for departed souls, etc. Behind the altar is the large sarcophagus of the Empress, which at one time held her sitting figure, dressed in robes. She was a clever woman, born at Constantinople, the daughter of Theodosius. A sarcophagus in the right transept contains her brother Honorius II; another in the left, Constantius, her second husband. Her first was Alaric's son, Ataulphus. Two small sarchophagi are said to hold the nurses of her children.

S. Niccolò, near Porta Sisi, founded in 768. Here is the St. Monica of Cesare di Ravenna, a native artist.

S. Romualdo or *Classe*, near the Duomo, is attached to the college, formerly the Certosa Convent, and was built 1630. Here are Guercino's St. Romuald, S. Cignani's St. Benedict, and (in the college) frescoes by L. and F. Longhi.

S. Spirito or *Teodoro*, was built in the 6th century, by Theodoric, for the Arians, and renamed when taken possession of by the orthodox party; the baptistry being called *St. Maria in Cosmedin* (as above). It has an ancient marble chair.

**S. Vitale*, near Porta Adriana, and the mausoleum of Galla Placidia, was built 547 in the time of the Emperor Justinian, and dedicated to St. Vitalis the Martyr. It is usually cited as the most complete specimen of the Byzantine style in Italy, and as a copy of St. Sophia's at Constantinople. Mr. Fergusson thinks it meant for a copy of the Minerva Medica, at Rome. It is an octagon crowned by a cupola, resting on arches, supported by a double range of granite columns below, between which are some circular recesses. The eighth space opens into the sanctuary and apse; and the whole is surrounded by a wall; so that while the outside diameter is 110 feet, the inside is only 50 feet. There is a separate gallery for women, round the upper range of pillars. The windows and arches are all round-headed. The choir is placed across one of the corners outside the octagon, like a tangent, with entrances at each end. The cupola is not made of stone, but of light earthen pots or amphoræ, like some other buildings in Italy, and is covered with wood.

Its walls within are lined with marble, up to the cornice, where the **Mosaics* began, which have since disappeared, except in the choir. Here they still remain in a fine state of perfection. One of the most interesting is the Consecration of the Church, showing Justinian and his courtiers, the Empress Theodosia (who was an actress) and her ladies, and Bishop Maximianus and his priests. Other mosaics on the walls are dedicated to the Martyrdom of St. Vitalis, the Evangelists and Apostles, Christ, the good Shepherd, Abel and Melchizedek, Abraham, Moses, Isaiah, Jeremiah, etc.; with arabesque borders, and other ornaments. Near the high altar is a bas-relief from a temple of Neptune, which occupied the site of the church, and there is another of the Apotheosis of Augustus, in the sacristy, with a sarcophagus, and paintings by Longhi, etc. A tomb of the Exarch Isaac, who died 641, faces the church.

The **Palace of Theodosius*, so called, is near Porta Nuova, but is only a fragment, consisting of a portico on 8 granite columns, of a wall of the old residence of the Exarchs, now fronting the Franciscan Convent, which occupies its site. A porhyry basin, with ornaments were carried off by Charlemagne. "In all its details it shows a close resemblance to the Palace of Diocletian of Spalatro, more especially to the Porta Aurea, and the most richly (and least classically) decorated parts of that edifice, mixed with mouldings and details belonging to the Gothic styles which were coming into use."—*Fergusson.*

A short distance outside Porta Serrata, is the

**Mausoleum of Theodoric*, built in the 6th century, in imitation of that of Hadrian (or Castel S. Angelo), at Rome; and now turned into a church, dedicated to *Santa Maria della Rotonda*. Its lower story is a stone decagon, 45 feet diameter, with a deep arched niche in each face at bottom. At the top is a flat terrace on which stood a range of small pillars supporting arches which surrounded the upper story. This is surmounted by a cupola remarkable as being made out of a single block of hollowed stone, 35 feet diameter, with 12 handles round its edge, by which it must have been raised to its present position. Its weight is calculated at 200 tons. A modern staircase leads up to the top, where the sarcophagus or urn was placed.

At the *Collegio* of the Carthusians at S. Romualdo, near the Duomo, are the Town Library, Museum and Fine Arts Academy.

The Library, or *Biblioteca Communale*, founded, 1714, by Abbe Caunetti, contains about 50,000 volumes and 700 MSS. Among the curiosities are about 700 editions of the 14th century, including the Decretals of Boniface VIII. (1465), a Venice Pliny (1469), a Venice Bible (1476) with miniatures, a Milan Dante (1478), also a MS. of Dante of the 14th century with miniatures, and a rare Aristophanes of the 10th century.

The *Academy* of Pictures and Statuary, contains works by the Longhi, D. de Volterra, Guercino, etc., and several Flemish masters; mosaics, and an effigy of a warrior, called Bracciaforte (or strong-arm), from S. Francesco's church.

In the *Museum* is a fine collection of Italian medals ancient and modern, with bronzes, pottery, inscriptions, etc.; one of the most remarkable things being a medal of Cicero, struck at Magnesia in Asia Minor.

The *Teatro Communale* was built 1724; the Teatro Nuovo, in 1848.

Good water is scarce here, and was so in Martial's time. In one of his epigrams, he says

"Sit cisterna mihi quam vinea malo Ravennæ,
Cum possim multo vendere pluris aquam."

"Lodged at Ravenna, water sells so dear,
A cistern to a vineyard I prefer."—*Addison.*

In another, he complains that he paid for a mixture of wiue and water, and the rascally vintner cheated him and sold him only wine.

Outside the Ravenna walls, in a solitary spot, is the church of *Santa Maria in Porto Fuori* (*i.e*, without the walls) near the site of the old port, about two miles east-south-east. Built 1096, by B. P. Onesti, or Il Pescatore, and rebuilt in the 16th century. It has a campanile, three aisles, between arches of unequal size, and remains of several frescoes, by Giotto or pupils of his school.

About a quarter of a mile outside Porta Naova, at La Crocetta, a Greek cross, is the site of *S. Lorenzo in Cesarea*, a church founded 396, by the Emperor Honorius's treasurer, in the midst of Augustine's more ancient town of *Cæsarea*. It was razed 1553, when Santa Maria in Porto was built. From this it is 2½ miles further to

**S. Apollinare in Classe*, on the site (now a marsh) of the Roman port of *Classis*, of which this is the only relic, built 534-49, when Maximinian was Archbishop. This basilica corresponds in age and style to its namesake inside the walls, and is allowed to possess the true body of the saint to which both are dedicated. It wants a portico, and its marble casing which was used by Malatesta of Rimini to cover his church of St. Francis there, 1450. Twenty-four granite pillars in single blocks divide the church into three aisles. Along the walls are six sarcophagi of prelates of the 7th and 8th centuries, and there is a series of oval portraits of all the prelates down to the present time. The Emperor Otho's name commemorates an act of penitence performed by him in 1000. One of the altars has a marble canopy of the 9th century. The high altar is of black and white marble porphyry and verde-antico, and the pulpit is of marble.

The walls are adorned with *Mosaics*; as Moses and Elias; St. Apollinarius, the patron saint, preaching; the Sacrifices of Abel, Abraham, etc.; Christ and the Apostles; and groups of saints. The tomb of the patron saint is in the crypt. A tall round campanile adjoins the church, looking like a lighthouse. The town of *Classe* was destroyed by Luitprand, king of the Lombards, in 728. Two miles outside Porta Sisi, close to the Ronco, is the

Colonna de' Francesi, or Frenchmen's Pillar; a square column covered with arabesques and inscriptions, erected in 1557 by President Cesi, in memory of the battle of Ravenna, gained on Easter Day, 11th April, 1512, by the French, under Gaston de Foix, over the troops of Julius II. and the Spanish King. The Chevalier Bayard, Ariosto, Cardinal de' Medici (Leo X.), and others were present, and 20,000 men were killed on both sides, including the French general, "the hero boy," who was only twenty-six.

The **Pineta*, or Pine Forest, to the east of the town,

"hems the silent shore,
Which bounds Ravenna's immemorial wood,
Rooted where once the Adrian wave flow'd o'er,
To where the last Cæsarean fortress stood."—*Byron.*

It is full of green, picturesque walks, and is otherwise interesting from its antiquity and association with many celebrated names. The *Vicole del Poeta* marks a favourite resort of Dante, who speaks of its "ramo in ramo si raccoglie," in his Divine Comedy. Here Boccaccio places the scene of his novel of Nastagio degli Onesti, in the Decameron, which Dryden has versified in his fable of the Prous Honoria pursued by the spectre horseman, Guido Cavalcanti, ancestor of Theodore, who comes to her rescue armed with a sapling pine. Byron was never tired of riding through its haunted ground.

Garibaldi's wife, Anita, is buried here, in a chapel in the middle of the forest, about a mile from Mare Guiccioli's farm. In 1849, after the fall of

Garibaldi was making for Venice, pursued by the Austrians, when the vessel was wrecked near Cervia. His wife, then near her confinement, walked through the forest, but at last fell exhausted and died in her husband's arms, as they reached the farm. In 1859, when Garibaldi gave up the command of the Central Italian League, upon his difference with General Fanti, before leaving Ravenna, he visited his wife's grave, with his two children, Teresa and Menotti, and afterwards retired to Caprera.

Ravenna, in the middle ages, was a republic under the influence of the Polenta family, one of whom, Guido de Polenta, was the father of Francisca Rimini, whose adultery with her husband's brother, Paolo, is the subject of a well-known episode in Dante's *Inferno*. Her father, Guido, was Dante's protector, and gave him funeral honours. The Venetians held it from 1440 to 1509; it was taken by the French after the great battle of 1512; and was given up to the Pope in 1530.

Returning to the main line towards Ancona the next station to

Castel-Bolognese is

Faenza Station, the ancient *Faventia*, on the Via Æmilia and the river Lamone; the first place in Italy where coloured and glazed pottery of the kind which the Italians call majolica (because originally a Majorca production, and the French called *faience*, was made. Population, 35,592. It was taken and sacked in 1376 by the Papal troops under Hawkwood, an English leader. It is a well-built, walled town, with an arcaded piazza in the middle, surrounded by the Cathedral, Clock Tower, Town Hall, Fountain, Theatre, Lyceum, Hospital, etc. The Cathedral contains some paintings; and the Town Hall was the palace of G. Manfredi, who was murdered here, by his wife, Francesca. His two sons were afterwards put to death at Rome, upon the surrender of Faenza to Cæsar Borgia, in 1501.

Torricelli, the pupil of Galileo, and inventor of the barometer, was born here. It is noted for its wine, silk, and paper, as well as for its pottery. The Zanelli canal, cut 1782, communicates with the Adriatic.

About four miles distant are the hot springs of St. Catherine. The road to it, which ascends the Lamone and crosses the Apennines down to Florence, was first made by the Romans. It was close to Faventia that Sylla defeated the Consul Carbo, and drove him out of Italy.

Forli Station, near the Mentone, is the Roman *Forum Livii*, founded by Livius Salinator, after his defeat of Asdrubal.

Population, 36,566.

Forli is a bishop's see, and head of a province. It contains an old castle, or rocca, the seat of the Lords of Forli; a cathedral, Santa Croce, lately rebuilt, and several churches; the Palazzo del Governo, in the large piazza; the Albicini, Guarini, and other palaces; a Monte di Pietà; and a new Peschiera, or fish market, built 1830. At the cathedral is C. Cignani's fine Assumption, in the cupola of the Chapel of the Madonna del Fuoco (or fire) which took him twenty years to paint. St. Filippo has paintings by Cignani, C. Maratti, and Guercino's Annunciation. At the Observantine church of St. Girolamo is Guido's Conception, with frescoes by Palmezzano and Melazzo. At St. Mercuriale, works by Palmezzano and I. da Imola.

The Pinacoteca at the college contains paintings and drawings by Palmezzano, Cignani, Guercino, etc. Palmezzano was born at Forli, about 1456; his portrait is preserved by his family. His Deposition is now in the National Gallery.

Cross the Ronco (ancient *Bedesis*), to

Forlimpopoli Station, so called after *Forum Pompilii*, of the Romans, which was destroyed by the Lombards, in 700. Population of the modern town, 4,996. It has a church and a castle, built by Cæsar Borgia, to whom it was given by his father, Alexander VI.

Cross the Savio, to

Cesena Station, the Roman *Cæsena*, and a bishop's see; celebrated for its white wine. Population, 33,752. The Palazzo Pubblico has a painting by F. Francia; at the Capuchin Church is a Guercino. There is a statue of Pius VII. (Chiaramonte), who was born here, as was his predecessor, Pius VI., who died at Avignon, 1799. In the library of the college, collected by the Malatesta family, among other MSS., is the Etymologiæ of St. Isodorus, of the seventh century. The Benedictine Church of Madonna del Monte, on a hill near the town, is the work of Bramante. Pius VII. was a monk in this convent.

This place was at the mercy of a secret society between 1849 and 1854, which in the name of liberty perpetrated more than sixty political murders, and was not put down till Farini came with a strong band in 1861, and arrested its leaders. There are mines of good sulphur in the neighbourhood.

Between this and Savignano, the line passes the rivers Piscintello, Fiumicino, and Rigossa, all which, with the Uso, have at one time or another been identified with the famous

Rubicon, the boundary line between Cisalpine Gaul, and Umbria in Italy proper. Cæsar was at Ravenna when M. Antony came to him with news that the Senate had resolved that he should dismiss his army or be declared a public enemy. Sending on his cohorts before, he came to the Rubicon, the boundary of his province. "We may go back," he said, "but when we pass this little bridge everything must be done by arms." He made up his mind, waded the stream, saying, "Alea jacta est." (the die is cast), took Ariminium, and in two months was master of all Italy. Close to a Roman bridge on the Fiumicino is a pillar of modern date, with a pretended *senatus consultum*, prohibiting any general from crossing, under the heaviest penalties. This stream, however, into which all the rest fall, may stand for the real boundary with more propriety than any other. The next place is

St. Arcangelo Station, on the river Uso, which is the fourth stream claimed as the Rubicon. This little town is the birthplace of Clement XIV. (Ganganelli.) The next station is

RIMINI,

The ancient *Ariminium*, in Umbria, where the Via Æmilia ended, or joined the Via Flaminia. The modern boundary of Umbria, or Urbino, is further on.

Hotel.—Post.

Conveyances.—Railway to Ancona and Bologna.

Population, 31,387.

This ancient Roman town stands on a fine spot at the month of the Marecchia (ancient *Ariminius*), where the Clusa joins it near the sea, which has somewhat retired from the old port made by Augustus. Its marble stones were used in the construction of the cathedral. Further down is a harbour for small craft.

Rimini is on the whole well built; it is a bishop's see, and, besides its remnants of Roman occupation, it contains a fine cathedral, churches, college, lyceum, the Palace of the Malatesta family, Lords of Rimini, and remains of their fortress, with two open places. One, is the Peschiara, or fish market, surrounded by arcades, in which is a pedestal stating that Cæsar addressed his soldiers here after passing the Rubicon. Suetonius and Lucan make him out to have done so, but he says nothing of it himself. The other, or Piazza Grande, is ornamented with a bronze statue of Paolo V., and a fountain. The Fanal and Paradiso offer good points of view.

**Arco Trionfale*, at Porta Romana, is an arch across the road to Rome, erected in honour of Augustus. It is a simple and massive pile of white stone, like marble, supported by four Corinthian columns, 32 feet high, with medallions of Venus, Jupiter, Neptune, and Minerva. It is 60 feet high and 27 thick, and the archway is 31 feet wide, being wider than any other in Italy.

**Ponte d'Augusto*, or bridge which carried the Æmilian way over the Ariminius near the town, is of five arches, 320 feet long, made of blocks of Istrian marble. An inscription states that it was finished by Tiberius. There are some slight traces of an amphitheatre of Brutus, at the Capuchin Convent.

The Duomo of *S. Francesco* was founded in the 14th century and rebuilt in the 15th, by L. B. Alberti, in a mixed Gothic and classical style, at the cost of the Malatesta family, whose arms (the rose and elephant) and monuments are visible all over the building. Under a series of arches down the outside are seven sarcophagi dedicated to certain celebrities of this little court, one being Themistios, a Greek writer on Aristotle. Near the door is the tomb of Isotta, fourth wife of Sigismundo Malatesta, two others having been poisoned. There are also monuments of Sigismund and his son-in-law; a portrait of the architect; a fresco by P. della Francesca, and bronze bas-reliefs by Ghiberti.

At *S. Giuliano's* Church is a Martyrdom by P. Veronese; and at S. Girolamo is a St. Jerome, by Guercino. At the Capella S. Antonio, on the canal, St. Anthony preached to the fishes.

The *Palazzo del Commune*, or Town Hall, contains a Pietà by G. Bellini, and a painting by Ghirlandajo. The library of 30,000 vols. and MSS. was founded in 1617, by A. Gambalunja, a jurist. The Palazzo Raffi is the site of the Malatesta Palace, in which Francesca da Rimini and her lover Paolo de Malatesta lived, whose guilty passion is celebrated by Dante. Here she was killed in the arms of her paramour. It is also celebrated for the Council between the Arians and Athanasians.

Rimini, a few years ago, was the scene of a Winking Madonna, which took greatly with the peasantry, who came to her in crowds, groaning and weeping, and offering their earnings and other gifts. The more intelligent part endeavoured to expose the cheat, which was managed in a clumsy way by moving the eyes and making them drop tears; but the Franciscan monks who contrived the trick gave out that these miracles were intended as divine warnings to the people for neglecting the worship of the Virgin.

About 12 miles south-west of Rimini, up the valley of the Ausa (done with oxen in five hours), is the famous little

REPUBLIC OF SAN MARINO,

Which occupies a space of 22 square miles on the top and slopes of a conspicuous and craggy mountain (formerly called Monte Titano), about 2,600 feet high; and commands a striking prospect of the Adriatic sea and the Apennines. It originated in a church perched on the summit of the mountain to the memory of St. Marino, a hermit, who had been a Sclavonian stonecutter and fled from Rimini in Diocletian's persecution. This church contains the ashes of the saint and his statue holding a model of the mountain top and of three towers of its castle, which constitute the arms of the republic. They stand in La Citta, the seat of government, where the best houses are found; and which was walled round in the 10th century as the "Plebs Santa Marini cum Castello." It can be reached only by zigzag paths cut in the almost perpendicular rock.

The suburb outside the city walls, 500 feet below, is called Il Borgo; and the population of both amounts to 600. That of the republic in its whole extent, including Serravelle and three or four other villages at the foot of the mountain, is about 8,000. Its greatest distance across is eight miles, so that when the great bell is rung, on emergencies, it is easily heard all over the republic. It contains some good pasture, and produces fruit, silkworms, and wine; the last being kept in cool cellars excavated in the rocks. One branch of manufacture is powder, which is a government monopoly in the rest of Italy.

There is no shop or inn in the city, but there an inn in the Borgo. Its streets are difficult and only used by mules, donkeys, and oxen.

At the Capuchin Church is a Descent from the Cross. There are three other churches and four convents in the republic. In the Council Chamber is a bust of Onofri, a distinguished citizen, and a Holy Family, by G. Romano.

It is governed nominally by an Arringo, or Assembly of the citizens at large, but really by an elective Generale Consiglio, called Il Principe (the Prince), of 60 members, nobles, small proprietors, and traders, one third of each; and by two Capitani

for town and country, who change every six months. A judge and doctor, who must be foreigners, are elected for three years. Though it boasts an army of 1,200 men, all volunteers, it has a model budget of 6,000 crowns, with a handsome surplus, the expenditure being only 4,000.

The laws are printed in folio, entitled "Statuta Illustrissimæ Reipublicæ Sancti Marini," which Addison speaks of in his travels, and which among other things provide that an ambassador sent to any foreign state shall be allowed one shilling per day for his expenses. In the French invasion of 1797, Bonaparte behaved with civility to the ancient republic, offered to enlarge its territory, which was declined, and gave it four pieces of cannon.

A treaty has been concluded in due form for regulating, and settling the relations between the new kingdom of Italy and the republic; and it still figures among the independent states of Europe. It has been a convenient asylum for political refugees and debtors, who have always been treated with impartial hospitality. One of the most distinguished was Delfico, a Neapolitan, who wrote a history of the republic, 1804, and always signed himself "Citadino di S. Marino." His home is pointed out, as well as that of the Cavalier Borghesi whose collection of medals is to be seen here. From the summit of the mountain, the coast of Dalmatia, across the Adriatic, can be seen at sunrise. "Few such sunrises are, I think, to be witnessed from any spot in Europe. First, came the gradually kindling path of fire athwart the cold deep blue of the Adriatic. Then one after another the mountain tops were waked up to the new day. The Ancona promontory was the first to catch the ray; then the higher of the tops further inland; and lastly the lowlands and the distant city of Rimini, which seemed close beneath our gaze. Let no one whose love of sight-seeing has induced him to climb the hill of San Marino leave it without having stood on the castle battlements at sunrise."—*Trollope's Lenten Journey.*

About five miles south-west of S. Marino is the Castel di S. Leo, in which the famous impostor, Count Cagliostro, who pretended to make old women young, and was mixed up with the affair of Cardinal Rohan and the diamond necklace, was shut up by the Pope, and died 1795.

Leaving Rimini, by rail, which now follows the Flaminian way, close to the coast, the next place is

La Cattolica Station (population, 1,300), in the Duchy of Urbino, so called when the orthodox bishops at the Council of Rimini separated from their Arian brethren and found an asylum here.

Cross the Foglia (or ancient *Isaurus*), near the remains of a Roman bridge, to

Pesaro Station, the Roman *Piscurum*, at the mouth of the Foglia, which makes a small port. Population, 19,883.

It is walled round with good wide streets, and is head of a province, and a bishop's see. It contains the old palace of the Duke of Urbino, of the 16th century, in the Piazza, where there is a statue of Urbino VIII; Cathedral, and seven or eight churches, one of which, S. Francesco, has G. Bellini's Coronation of the Virgin. Biblioteca, with 15,000 vols. and MSS. of Tasso. College and Priests' Seminary. Museum of medals, bequeathed by Olivieri, the antiquary and a native. Collection of majolica at the Ospizio degl' Incurabili; a class of pottery which came to great perfection at Pesaro.

Collenuccio, a chronicler of the 15th century, and Rossini, were natives. Its Albanella and S. Giovese wines are sent to Egypt.

Good olives and figs are grown here and coal has been found. In the neighbourhood is the Villa Bergami, which belonged to Queen Caroline, when Princess of Wales. The grounds contain two monuments to her daughter, the Princess Charlotte, and her brother the Duke of Brunswick, who fell at Waterloo.

Villa Imperiale was a seat of the Dukes of Urbino. At Casino del Barchetto (now a farm) Bernardo Tasso, the father of Torquato, resided, and composed his Amadis. S. Angelo, about eight miles off (where the best figs come from), is the birthplace of Giovanni Branca, who is claimed as the author of a work on steam, printed as early as 1629.

Pesaro to Urbino and Arezzo, see Route 28.

The next place is

Fano Station, called by the Romans *Fanum Fortunæ*, from a temple erected to commemorate the defeat of Asdrubal on the Metaurus, near the mouth of which it stands, in a charming situation. Its fort, restored by Paul V., is now useless. Population, 19,622.

It is walled like the other towns in Italy, and one of its gates was a triumphal arch over the Via Flaminia, dedicated to Augustus, and restored by Constantine. It is a bishop's see. In the market-place is a fountain, with a statue of Fortune, allusive to the old name of the town, which is also perpetuated in the

Duomo, dedicated to S. Fortunato. It has four lions in the Gothic front, and Domenichino's St. Mary, and L. Carracci's Madonna.

S. Agostino has Guercino's Guardian Angel, and *S. Francesco*, some fine Gothic tombs of the Malatesta family.

At *Santa Maria Nuova* are Perugino's Madonna, a Visitation, by G. Santi (Raphael's father), and a Pietà, attributed to Raphael himself.

S. Paterniano has Guercino's Sposalisio (Marriage), and others by C. Bonone, d'Arpino, etc.

S. Pietro has an Annunciation by Guido.

Collegio Folfi contains Domenichino's fine David with Goliath's Head, and the Hospital (or S. Croce Church), a Madonna by G. Santi.

Fano has a good theatre and public library. Small fish, of the sort called cavallo marino, from the likeness to a horse's head, are taken along the coast. There is a road to Fossombrone and Urbino, and over the Apennines to Arezzo. See Route 28.

From Fano, on the line, cross the Metauro, or Metaurus, on whose banks the Consuls Livy and Nero defeated Asdrubal, 207 B.C.; then reach

Marotta Station, near Cape Marotta. Cross the rivers Cæsano and Misa, to

Sinigaglia Station, the *Sena Gallica* of the Romans, plundered by Pompey; also a bishop's see, and the birthplace of Madame Catalani and the reigning Pope, Pio Nono. Pius IX., whose name is Giovanni Maria, was born 1796, of the house of Mastai-Ferretti, a noble family long resident here; became Bishop of Imola, 1832, and was elected Pope, 1846. It is noted for a free mart, or fair, of three weeks' length, called the Fair of St. M. Magdalene, beginning 20th July, and chartered as far back as 1200. Traders come to it from all parts of the continent; the whole town and neighbourhood are for the time alive with business; and its small port is full of shipping. Population, 23,493.

It has a fortress; Cathedral of S. Pietro; several churches, that of Delle Grazie, outside the walls, having a painting said to be by P. Perugino; and a new theatre.

In 1502, Sinigaglia was taken by treachery, by the infamous Cæsar Borgia, and its defenders massacred in cold blood, with their leaders, Oliveretto, Vitelli, and the brothers Orsini. They were mercenaries who had formerly served under him. Machiavelli, the envoy for the Florentine Republic, gives an account of the tragedy.

After Sinigaglia, the line passes

Case Bruciate Station, near the mouth of the Esino, the ancient *Æsis*, with the bold promontory of Ancona in view. Here the junction rail to Foligno and Rome falls in. (See Route 29.) Then comes

Falconara Station, the next to

Ancona Station, which is by the water side. (See Route 28.)

SECTION II

CENTRAL ITALY.

Florence to Rome.

TUSCANY—UMBRIA—THE MARCHES—ABRUZZI—AND FORMER PONTIFICAL STATES.

PISA—LUCCA—LEGHORN—ELBA—FLORENCE AND ITS ENVIRONS—SIENA—PERUGIA—ANCONA—FOGGIA—ROME AND ITS ENVIRONS, ETC., ETC.

SECTION II.—CENTRAL ITALY.

ROUTE 23.

PISA TO EMPOLI AND FLORENCE.

PISA.

Hotels.—Hotel de Londres, kept by Limozin; English and American Hotel, recommended: Victoria; Hotel de la Grande Bretagne; L'Ussero; Minerva, close to the railway station; Feverndi.

Railway Station.—Near the cathedral. The station for Leghorn is on the opposite side of the town. A new line now connects the two stations.

English Church.—During the seven winter months service is performed each Sunday—Chaplain, Rev. B. S Kennedy. There is an excellent library of general English literature at the English Church; subscription 11frs. for the season.

English Warehouse.—J. Cordon.

Van Lint, the best alabaster worker in Europe lives here.

Population, 49,181.

Routes.—To Leghorn, by rail, half an hour; to Florence, by rail, *viâ* Lucca, Pistoja, etc., in four hours; or *viâ* Empoli, along the Arno, 2¾ hours; to Volterra, by rail and coach; to Siena, by rail; to Cecina, etc., by rail (towards Elba).

**Chief Objects of Notice.* — Duomo, Baptistry, Leaning Tower, Campo Santo, Santa Maria della Spina, University.

Pisa, the Roman *Piasæ*, on the *Pisanus*, now called the Arno, is supposed to be of Greek origin, and is one of the most ancient towns and ports in Italy, about five miles from the Mediterranean by the river, and twelve miles by rail from Leghorn. It is the seat of a province, university, and archbishop; and occupies both sides of the river, the banks of which are lined with well-built quays and tall houses. It is nearly six miles round by the walls, but at least two-thirds of the space within is garden ground. Though not in ruin, yet it has a look of faded grandeur and want of life, which has brought upon it the designation of "Pisa morta." It has never recovered the destruction of its port by the Genoese in 1290, and its final subjection to Florence 1445. Its population is only a fifth or sixth of what it was; and grass grows in the streets. Like Padua, and some other old towns which have seen their prime, it is now in a stage of venerable decay; one sign of which is the number of beggars to be seen. As a residence, it is mild in winter, being sheltered by the surrounding hills, and is therefore suitable for persons with weak lungs; but the rainy days are estimated at one in three, and the annual inches at forty-seven. —(See *Bradshaw's Companion to the Continent.*)

Forsyth, who lived here some time, says, the rain "generally falls in large round drops direct to the ground. It never breaks into mist, nor dims the air, nor penetrates the houses, nor rusts the metals, nor racks the bones, with the searching activity of an English shower. The spring is short; in summer the mornings are very hot, at noon the sea-breeze springs up, the nights are damp and close. The climate, in winter, is considered next to Rome—the mildest and most equable in Italy."

The thick, gray water of the Arno is not good for drinking, but excellent water is supplied by an aqueduct, four miles long, from Monte Asciano; built 1601-13, by Cosmo II. The canal to Leghorn was cut by Frederic II.

Three bridges cross the river, one of them marble. The lowest one, *Ponte al Mare*, at the west end between Porta al Mare and the citadel, is the oldest, built 1351, on five arches, and restored by Brunelleschi. Close to it is the old Torre Guelfa, or prison

Ponte Vecchio, or the Old Bridge, so called, is in the middle, in a line with Via del Borgo, the chief thoroughfare leading to Lucca Gate and railway station. It is close to the Dogana and Post Office, and replaces a former bridge of one arch. Two centuries back, the fine manly game of the Battaglie del Ponte used to take place here, when the youth of the town either unarmed, or clothed in mail and armed with clubs, met for a mock fight and wrestling match, till a paternal government stopped it on the pretext of danger. At the south end is the *Loggie di Banchi*, an open arcade, built 1605, by Buontalenti, now a market. Above this is *Ponte alla Fortezza*, near the Porta alle Piagge and a small fort close to the Leghorn railway terminus.

The walk along the quays, or Lung' Arno, is a favourite promenade. Here you may still see the rusty iron rings on the walls of the palaces, to which the galleys of their owners were moored. At the triennial festival of the patron saint, 17th June, the quays and bridges are lighted up.

Of the twelve or fifteen open piazzi, the most striking are Piazza di Santa Caterina, with Pampaloni's statue of Leopold I. Piazza de' Cavalieri, surrounded by S. Stefano and other fine buildings, and having a fountain with Francavilla's statue

of Cosmo I. Near the Orologio is a white house, with green shutters, the site of the famous *Torre del Fame*, celebrated by Dante, and in Reynolds's picture, in which Ugolino della Gherardesca was starved to death, in the 13th century. Having been appointed Captain-General, and ruled tyrannically, he was seized in an insurrection headed by the archbishop and confined here, with his two sons and two grandsons. The archbishop threw the key into the river and left them to die of hunger.

Piazza di S. Sivestio and Piazza di S. Niccolò face those churches.

The Piazza del Duomo, at the north-west corner of the city, near Porta Nuova, contains its four chief attractions—the Cathedral, Baptistry, Campo Santo (or churchyard), and the belfry or Leaning Tower, all here concentrated together; "all built of the same marble, all varieties of the same architecture, all venerable with years, and fortunate both in their society and their solitude."—*Forsyth.*

**Leaning Tower*, or detached belfry of the Cathedral, is a round building fifty-two feet diameter up to the top story, which is reduced to forty feet, and was added about 1450. It is 187 feet high, and inclines fourteen feet from the perpendicular. It was begun 1174, by William of Innsbruck and Bonano de Pisa, of marble and granite, in eight stories of pillared arches or open galleries (207 pillars in all), divided by cornices; and is a graceful and firm structure, showing no signs of decay though upward of 650 years old. The lower story is thirty-five feet; the rest about twenty feet. It shows signs of having begun to settle about the 3rd story. Some suppose (as they suppose of the Bologna tower) that it was designed to lean over; but this opinion is disproved by the fact that the lowest row of pillars is sunk in the earth on one side, and the mouldings and stairs are all inclined. Besides this, among the carvings of St. Ranieri, in the Campo Santo, done 100 years later, there is a picture of the tower standing upright. In fact, the soil is so soft and yielding that water is found at the depth of a few feet; and the Observatory in the next street, and a neighbouring belfry both decline as well as the tower. The ascent (fee, 1 paul) is by 294 steps. In the upper story are seven bells, the heaviest (six tons) being placed on the off side to balance the inclination the other way. The view takes in Leghorn and the Mediterranean. This tower is memorable for the use which Galileo made of it in his experiments on falling bodies.

The venerable **Cathedral* is a five-aisled cross, 310 feet long, with a nave 106 feet wide, having a flat, wooden roof, while the aisles are vaulted, resting on insulated columns, which by their variety and colour produce a fine effect. It was built 1063–1118, by Buschetto, or Busketus, but many parts have settled, so that the lines are uneven. In front it looks like a small temple placed on a larger, with three doors and five rows of false arches and pilasters (fifty-eight in all), one over the other, which are carried down the sides, so that the total number of small columns is 450. Every part of the exterior is covered with stripes of black and white marble, ornamented and coloured in an elegant style. "It is certainly one of the finest and most complete churches in Italy, and the typical example of a style that arose here out of the classical during the dark style. It shows a considerable tendency towards the Gothic, especially in the extension of the transepts and apse."—*Fergusson.* But it hardly differs internally from Roman examples, "except in the introduction of bold and well-defined triforium galleries over the pier arches." The arches are carried all round, and rest on columns of the Greek order, on some of which are figures of lions, dogs, boars, and men. The bronze doors are carved with subjects from the Life of Christ and the Virgin, by Giovanni da Bologna (1602), and replace others burnt 1596, except an ancient one in the transept (1184). This interesting front is now in course of restoration.

The inside is gorgeous with gildings, sculpture and paintings, and a hundred rich glass windows of the 14th and 15th centuries. Columns of red granite, with antique bases and capitals run down the aisles, supporting rows of arches for the triforium. Its lofty painted cupola is lined with gilding and mosaic, by Riminaldi (1630). At the east end is a large mosaic (by Gaddi) of Christ, the Virgin and St. John. The inlaid work of the stalls in the choir deserve notice. There are twelve beautiful altars, designed by M. Angelo, or by Staggi. The Sacrament chapel has a silver altar, the gift of Cosmo I. It is covered with bas-reliefs, and cost 36,000 crowns.

The high altar is splendid with inlaid marble and two porphyry columns, one of which hold the bones of S. Ranieri, the patron saint. Here are A. del Sarto's St. Catherine and St. Agnes, also his Virgin and Saints; Ghirlandajo's Angels, and Beccafumi's Moses and Aaron.

In S. Ranieri's chapel is a mosaic by Gaddi. A statue of Mars found near this, has been baptised and turned into a San Piso, or Potitus. An ancient Greek Madonna is shown for a fee. There are monuments of Archbishops Rinuccini and G. de' Medici. The pulpit has some work by Giovanni da Pisa; and in the sacristy are bas-reliefs by his pupil, Agnelli. The bronze lamp in the nave is said to have suggested to Galileo the theory of the pendulum. Facing the Cathedral is the ancient

**Baptistry*, where all the baptisms take place; begun 1153, by Diotisalvi; a rich and complete structure in a mixed Romanesque and Gothic style, cased with marble. Fee, one paul. It is circular, and 130 feet in diameter inside. "The central part, fifty feet wide, is a circular colonnade, with four polygonal piers and pairs of pillars between them. This supports a lofty cone, 175 feet high, the lower part of which is now covered externally with a dome, which from the ornaments is evidently of the 14th century, and certainly not a part of the original design." There is a fine musical echo underneath the dome. Externally the "beauty of its details and exuberance of its ornaments, render it a most captivating building."—(*Fergusson.*) It has a mosaic floor; a large brocatella and marble font, big enough for immersion, and ornamented with rosettes and mosaics; an altar equally ornamented; and a hexagon pulpit, covered with bas-reliefs, on nine rich marble pillars, standing on animals designed by Niccolò Pisano, 1260, a native sculptor. He was the father of Giovanni, the architect of the venerable

**Campo Santo* or Holy Field, on the north side of the cathedral, the old burial place, surrounded with a cloister, built 1278-83, and so called because laid down with fifty ship loads of soil brought from Palestine by Archbishop Ubaldo, 1228, when the Pisans, with other crusaders, were driven out by Saladin. It is now a beautiful greensward. The marble cloister, or corridor, is an oblong on sixty-two arches, of which five are at each end, and twenty-six on each side, but curiously enough, it is not a perfect rectangle, their lengths being 430 and 415 feet, apparently by an oversight. The breadth is about 136 feet. There are four cypresses in the grassy quadrangle. It is open daily by a fee of 1 paul. The view here is described by Wordsworth, when he paced

"In Pisa's *Campo Santo*, the smooth floor
Of its arcades, paved with sepulchral slabs,
And through each window's open fret-work looked
O'er the blank area of sacred earth,
Fetched from Mount Calvary. * * *
* * * *
And, high above that length of cloistered roofs,
Peering in air and backed by azure sky,
To kindred contemplation ministers
The *Baptistry's Dome*, and that which swells
From the *Cathedral* pile; and with the twain,
Conjoined in prospect mutable or fixed,
(As hurry on in eagerness the feet,
Or pause), the summit of the *Leaning Tower*.
* * * *
Oh! what a spectacle at every turn
The place unfolds, from pavement skinned with moss,
Or grass-grown spaces, where the heaviest foot
Provokes no echoes, but must softly tread;
Where solitude, with silence paired, stops short
Of Desolation, and to ruin's scythe
Decay submits not."
—*Tour in Italy—Musings at Acquapendente.*

The corridors are 46 feet high and 34 wide, covered in and lit by Gothic windows, paved with gravestones of the 15th and 16th centuries, and surrounded by about 300 monuments, consisting of ancient sarcophagi, mutilated statues, inscriptions, bas-reliefs, and altars, by G. di Pisa, etc., while the walls are lined with an interesting series of *frescoes* of subjects from the Bible, Dante, or Legends of the Saints, by Giotto, Memmi, Orcagno, S. Aretino, and other old masters; many of which are much decayed, or spoilt in attempts to restore them. The Campo Santo had greatly suffered from neglect till the Princess Elisa appointed Cav. Lasinio as conservator, by whom a special work was published, 1812, with engravings of all the subjects.

There are few modern tombs. Some of the latest are Algarotti; Pignotti, the best of Italian fable writers; and Cavour. Among the most remarkable monuments are—statues of Emperors Frederic I., Henry VII., and Henry VIII.; statue of Hercules; a bronze Griffon, with Oriental characters, which surmounted the cupola of the Duomo; tombs of B. della Gherardesca, and Countess Beatrice; Thorwaldsen's bas-relief of Vacci, the surgeon; and a tablet to the Pisans, who fell in the war of 1848 against the Austrians. One relic is the massive iron chain of Pisa harbour, carried off centuries ago by the triumphant Florentines and Genoese, but restored in 1848 and 1860, as tokens of fraternal concord in united Italy.

The **Frescoes* on the walls are in two rows, one over the other. The style of costume, etc., of the subjects is curious and interesting.

Entering by the door opposite the Baptistry, and turning to the left, they run in the following order:—

1. In the south-west corner—History of Job, in two pictures, by Giotto (1330). Four others by him are gone.

2. In the west corridor—History of Esther and Judith, by A. Ghirlandajo and P. Giudotti (17th century).

3. In the long north corridor, near the corner—Four frescoes by Pietro da Orvietro or Buffalmacco (1330-90), viz:—The Universe; Creation; Death of Abel; Deluge.

4. In the rest of the corridor, 24 frescoes by B. Gozzoli (1469-85), viz.:—Drunkenness of Noah, with a female Peeping Tom looking through her fingers; Ham Cursed; Tower of Babel, with portraits of the Medici family; Adoration of the Magi, above the Ammanati Chapel, which had frescoes by Giotto and Gaddi; Abraham refuses to Adore Belus; Abraham and Lot in Egypt; Deliverance of Lot, and Melchisedek's Sacrifice; Expulsion of Hagar; Destruction of Sodom; Sacrifice of Abraham; Isaac and Rebecca; Birth of Jacob and Esau; Marriage of Jacob and Rachel; Meeting of Esau and Jacob, and Dinah's Abduction; History of Joseph, in two frescoes, above the tomb of Gozzoli, the painter (1478); Moses in Egypt; Passage of the Red Sea; Mount Sinai; Brazen Serpent; Fall of Jericho; David and Goliath; Solomon and the Queen of Sheba.

5. In the east corridor—Belshazzar's Feast, by Rondisoni; the Passion, Resurrection, and Ascension, by Buffalmacco, or A. Vite; Capella Grande, with Giunta da Pisa's Christ on the Cross (1258).

6. In the south corridor, east corner—*Triumph of Death, by A. Orcagna, a remarkable picture, crowded with figures; *Last Judgment, by the same—one of the finest of all; Hell, by B. Orcagna, the brother of Andrea; Anchorites in the Desert Tempted, by P. Lorenzetti; Assumption, by Memmi (above the door).

7. Between the doors, six frescoes of the History of S. Ranieri, by S. Memmi and A. Veneziano (1340-80), viz., his Conversion, Pilgrimage, Temptation, Embarkation, Death, and Miracles.

8. Three of the Life of St. Ephesus, by S. Aretino (three others are destroyed).

The Campo Santo "exhibits the art growing through several ages, from the simplicity of indigence to the simplicity of strength. As you follow the chronology of the wall (1330-1670) you catch perspective entering into the pictures, deepening the back-ground and then adjusting the groups to the plans; you see the human figure first

straight, or rather stretched, then fore-shortened, and then enlarged, rounded, salient, free, various, expressive."—*(Forsyth.)* The artists have given us the dress, furniture, and the humours of their own day, and introduced portraits of illustrious Tuscans, according to a common practice.

Some of the most noticeable churches, after the Duomo, are the following:—

Santa Caterina, in the north-east of the city, was the church of the Dominican Convent, in which St. Thomas of Aquinas lived, and was built in 1253 by G. Aquelli. It contains F. Tralni's Christ and St. Thomas, with Popes, Bishops, etc.; St. Thomas's Pulpit; N. da Pisa's statues of Faith and Charity, and his tomb of Archbishop Saltarelli (1342); Vanni's Santa Caterina receiving the Stigmata.

Santa Chiara is the church of the hospital, near the Duomo.

S. Francesco, near Santa Caterina, has old frescoes by T. Gaddi, Bartoli, etc. (about 1390).

**Santa Maria della Spina*, on the south quay, is a beautiful little gem of white marble, begun 1230, and so called from a thorn of Christ's Crown, brought from Palestine by a Pisa merchant. It is chiefly in the Gothic style, but has some round arches. Two good statues by G. da Pisa, over the front, in richly canopied niches; and within are N. de Pisa's statues of the Madonna del Fiore, St. Peter, and St. John the Baptist.

S. Martino, in the south-east, has Palma Giovane's St. Benedict among the Thorns. Near this is a small statue, let into the wall, of a certain *Chenzica*, a heroine who once saved Pisa from a night attack of the Saracens.

S. Michele in Bosco, of the 13th and 14th centuries, has a ceiling cracked by an earthquake in 1846, an ancient crypt, and a monument of G. Grandi, a mathematician.

S. Niccolò, or *Nicola*, near the theatre, has N. de Pisa's campanile, a little out of the perpendicular, and a spiral staircase within.

S. Paolo, or *Duomo Vecchio*, near Ponte al Mare, a fine old church of the 12th century, lately restored, with a sarcophagus of J. Borgondio, a scholar of the 12th century, and granite pillars in the aisles.

S. Pietro in Vincoli, built in 1100 over an earlier church, which has been disused.

S. Sepolcro, near Ponte Vecchio, a round church of the 12th century, built for the Knight Templars by D. Salvi.

S. Stefano, near Via del Borgo, and the *Piazza de Cavaliere*, belongs to the Knights of the Order of St. Stephen, instituted in 1561 by Cosmo I. to fight against pirates; and was built 1565-96 by Vasari, with the palazzo adjoining it. Besides a fine organ, it contains several trophies taken from the Turks; also Cigoli's Institution of the Order; Ligozzi's Battles of Prevesa and Lepanto; C. Allori's Embarkation of Catherine de Medici; J. da Empoli's Attack on Bona; and Bronzino's Nativity.

The *Palazzo Carovana*, formerly the seat of the order, is now a normal school. The front is decorated with Tacca's bust of Cosmo II., busts of five other members, and with arabesques in *sgraffito*, i.e., scratched through the white plaster to the black ground below. Fountain, and statue of Cosmo II. by Francavilla.

Palazzo Scotto was built by one of the richest men in Tuscany, who began life as a lazzarone and post-boy.

Palazzo Toscanelli, on the north quay, was called *Lanfranchi*, when the residence of Byron in 1822, after he left Ravenna. It was built by M. Angelo.

Palazzo Lanfreducchi, or *Upezzinghi*, on the north quay, has a chain over the front with the motto "alla giornata" (daily), and Guido's Earthly and Heavenly Love in its picture gallery.

The **University*, founded in the year 1339, by B. della Gherardesca, was afterwards settled in the present building or Sapienza, near S. Frediano's Church, begun in 1493, and enlarged by Cosmo III. It was so well endowed that the average salary of its professors was 2,000 crowns, when Machiavelli, secretary to the Florentine Republic, received only 180. *Galileo*, born at Pisa in 1564, and the founder of experimental philosophy, was mathematical lecturer at this university, which claims to have into Europe from the East, under the name of "regola della cosa," the *cosa* or thing being the unknown quantity. The Biblioteca has 30,000 volumes, chiefly law and polemics, and MSS. by Grandi, the mathematician; also a statue of Galileo by E. Demi. In 1848, in consequence of the part taken by the students, the government moved certain university chairs to Siena, which was a great blow to Pisa.

In Via Santa Maria is the *Museum of Natural History*, with a cabinet of physic, an observatory, or Torre della Specola, and a Botanic Garden, established as far back as 1544, containing many exotics. Cesalpina was a director.

Theatre, near Via Santa Maria, and the University. *Academia delle Belle Arti*, in Via di S. Frediano, has a collection of old Pisa and Florence masters—Giotto, Lippi, Cimabue, Gozzoli, Giunta da Pisa, Memmi, etc.

Near the Porta di Lucca are some remains of baths, called *Bagni di Nerone*, almost the only vestige of Roman occupation.

About three miles west of Pisa, towards the coast, is the Royal Acclimatisation Farm of

Il Gombo (formerly *La Cascina*), so called from a fort of that name on the shores of the Mediterranean, and belonging to the King of Italy. It has a fine avenue, three miles long, of elms and poplars; and numbers 2,000 wild cows, 1,500 horses, and 200 camels employed in the work of the farm. The sea has retired here, and left a sandy soil, which is suited to the work of the camels kept here. They were first imported from the Levant by a grand prior of the order of St. John.

To the south is the mouth of the Arno, and the ancient Porto Pisano.

La Certosa, or Carthusian Convent, Della Valle Grazina, is under Monte Verucca, a fine hill, 1,760 feet high, five miles east of Pisa.

Pisa, in the 12th century, was distinguished for its commerce and maritime enterprise, and the number of its galleys, by which it made many successful attempts against the Turks and Moors. Along with Genoa it conquered Sardinia, Corsica, and the Balearic Islands, and even attempted to reduce Sicily. After frequent wars with its rival, Genoa finally obtained the supremacy in 1284, at the naval battle of Meloria; 13,000 prisoners were taken to Genoa, and its harbour at Port Pisano, or Calambrone, was filled up. Having sided with the Ghibeline or Imperial party, it was in 1445 seized by the Florentines, and thenceforth became subject to the Medici.

From Pisa there are two railway routes to Florence; 1st by way of Empoli, forty-six miles; 2nd, by way of Lucca, sixty-one miles. (Route 24.)

1st. By way of Empoli, up the richly-cultivated valley of the yellow Arno, which winds among vineyards and fields of corn and flax.

The stations are—

	Miles.		Miles.
Navacchio	16	Empoli	40½
Cascina	19½	Montelupo	44½
Pontedera	24½	Signa	51½
S. Romano	31	S. Donnino	54
S. Pierino	34¾	Florence	60¾

From the terminus at Porta Florentina, to

Navacchio Station. Across the Arno is Monte Vernecca, 1,760 feet high. At

Pontedera Station (population, 9,633), where the Era falls into the Arno, there is a road to Volterra, and the copper and borax works in its neighbourhood.

S. Pierino Station, near the *S. Miniato*, an old cathedral town (population, 15,599) on the hills, with a conspicuous church and tower. Here, in 1799, Napoleon paid a visit to a Canon Bonaparte, a connection of his family.

Empoli Station, on the Arno, where the railway to Siena and Rome branches off. (*See* Route 26). Population, 15,534. Hats and pottery are made. It stands in a fertile plain, and is memorable for a meeting of the Ghibelines, in 1260, after the battle of Monte Aperto, on the Arbia, and the defeat of the Florentines, when a proposal for razing Florence to the ground was successfully opposed by Farinata degli Uberti, as described in Dante's *Inferno*.

It has an ancient collegiate church, of the 11th century, with frescoes by Giotto, Jacopo da Empoli, &c.; and an equally ancient baptistry, with an altar-piece by Ghirlandajo.

Montelupo Station (population, 5,227), so called from a castle of that name (meaning Wolf's Hill), built on the Arno, by the Florentines, 1203, to watch another one opposite it, called *Capraja* (the goat), which belonged to their rivals of Pistoja. Terra cotta vases are made. Near this is Ambrogiana, a villa of the late Grand Duke. Cross by an iron bridge, to the north bank of the Arno, which here enters the narrow defile of Gonfolina, between rocks of sandstone. Then cross the Ombrone, which comes down from Pistoja and the Apennines to the north. (*See* Route 21.)

Signa Station, a fortified town (population, 6,569), on the Arno. Cross the Bisenzinio, to

S. Donnino Station; the next to

Florence, which is entered near the Cascine. (*See* Route 26.)

ROUTE 24.

Pisa to Lucca, Pistoja, and Florence.

Pisa to Florence, by way of Lucca and Pistoja, sixty-one miles, in four hours. (*See* BRADSHAW'S *Continental Guide*).

The stations are—

	Chil.		Chil.
S. Giuliano	6	Serravalle	59
Rigoli	9	Pistoja	65
Ripafratta	13	S. Piero	73
Lucca	21	Prato	81
Porcari	30	Calenzano	86
S. Salvatore	40	Sesto	91
Pescia	44	Castello	94
Borgo-a-Buggiano	48	Rifredi	96
Montecatina	51	Florence	99
Pieve-a-Nievole	53		

Leaving Pisa, near the Porta Nuova terminus, the first place is

S. Giuliano Station (population, 16,777), near *I Bagni*, or the warm baths of St. Julian, known to the Romans as the *Aquæ Pisanæ*, and revived by the Countess Matilda, in the 12th century. Temperature, 84° to 109°. They are useful in complaints of the stomach, rheumatism, gout, etc., and are drunk, and used as a bath. Early spring is the best time for taking the waters.

Ripafratta Station, on the Serchio, near some old towers, and the Monte Diero Castle, on the Pisan hills, to the right. After this comes

LUCCA Station,

The ancient *Luca*, on the *Ausar*, now the Serchio. Over the principal gate is the word "Libertas."

HOTELS.—Dell Europa; Croce de Malta; and Universo; the last close to the railway station.

Omnibuses to and from the railway station, fifty cents.; street carriages, one franc the course or three francs the hour; to put down and take up at night, five francs; to the baths, ten to twelve francs.

Baths, fifteen miles distant.

* CHIEF OBJECTS OF NOTICE.—Duomo, S. Frediano, S. Michele, S. Romano, Ducal Palace.

Population, 22,060.

Lucca "l'Industriosa" is a clean and well-built city, shut in by ramparts, planted with trees, about three miles in circuit, and standing in a rich, marshy plain, cultivated like a garden, to the foot of the surrounding hills. A large proportion of its industrious population are image-makers and plasterers. There are manufactories of silk, linen, and paper. It is the oldest seat of the silk trade (1314) in Italy.

It is the seat of a province, and an archbishop, and was for a time the head of a small duchy, created by Napoleon for his sister Elisa; which in 1847, on the death of his widow, Maria Louisa, Duchess of Parma, was annexed to Tuscany. For two centuries

previously it had been governed by an oligarchy like that of Venice.

The chief buildings, Post Office, Theatre, etc., are near the Cathedral and Ducal Palace, which face a large open Piazza Grande, and a statue of Maria Louisa, 1843. In Piazza Mercato, near Porta Santa Maria, on the north side, are the remains of a Roman amphitheatre of 54 arches. Water is supplied by an aqueduct on 430 arches, two miles long, built 1823-32, by Nottolini.

The **Duomo*, or Cathedral of S. Martino, near Piazza Grande, is a cross, in the Italian-Gothic style, with three aisles, circular and pointed arches in the nave, and painted windows; and was founded 1060, by Bishop Badagio, afterwards Pope Alexander II. The front by Giudetto (1204), has three galleries and rows of arcades, and a porch carved with subjects from the life of St. Martin, including figures of griffins, serpents, lions, eagles, etc., and St. Regulus in controversy with the Arians; above which is Niccolò da Pisa's Descent from the Cross; and below it, Giovanni da Pisa's Adoration of the Magi, much defaced.

It contains several works of a Lucca sculptor of the 15th century, Matteo Civitali; as the marble pulpit, 1498; a monument of Noceto, 1472, secretary to Nicholas V.; tomb of Count Bertini; angels in the Sacrament Chapel; statues of St. Sebastian and St. John the Baptist, in the chapel of St. Regulus, a small domed octagon of marble and porphyry, resting on eight pillars. Another St Sebastian, is in the Volto Santa Chapel, an octagon, so called because of a miraculous crucifix found in 782, which is commemorated in C. Rosselli's fresco on the door.

Among the paintings are—Passignano's Nativity, and his Crucifixion; F. Zucchero's Adoration of the Magi; Tintoretto's Last Supper; Ghirlandajo's Madonna and Saints; Giovanni da Bologna's Resurrection, and D. de Volterra's Santa Petronilla, in the Liberty Chapel, which commemorates the delivery of Lucca from the Pisans, by Charles IV., in 1369; Fra Bartolommeo's Madonna in the sanctuary.

The archbishop is allowed to dress in purple like a cardinal, and all its canons are mitred.

The Croce dei Pisani, a richly ornamented piece of goldsmith's work of the 14th century, is shown upon application.

S. Carmine, near the Piazza Mercata, belongs to the Carmelites, and has a Madonna by Perugino.

S. Cristoforo, with a half-Lombard, half-Gothic front, is the burial place of M. Civitali, the sculptor.

SS. Crocifisso de' Bianchi. An Assumption, by Spagnoletto.

S. Francesco, near Porta Santa Maria, built 1442. Here is buried Castruccio Castracani, who delivered Lucca from the Pisans, and governed it till his death, 1328. There is an inscription on the wall.

S. Giovanni, near the Duomo, built in the 12th century, and joined through the north transept to the city Baptistry, a square vaulted pile. In the nave is a head of St. John the Baptist, in a charger.

Sante Maria in Corte Orlandine, is attached to the Convent of Chierci Pregoleri della Madre di Deo, founded in the 17th century, by Giovanni Leonardi, a native of Lucca; built 1187, and rebuilt 1662. L. Giordani's Assumption at the high altar. A library of 20,000 vols. at the convent.

**S. Frediano*, or Basilica Longobardorum, close to the ramparts, near Piazza Mercata, is the largest and most ancient church after the cathedral, and is cited as a complete example of the Lombard style. It was built in the 7th century out of the stones of the neighbouring amphitheatre which the Lombards had razed; but to make room for the walls, it was so altered in the 12th century, that the apse stood where the front now stands. This front has a mosaic of Christ on a Throne. A tall campanile adjoins it. The interior consists of three aisles; the middle one flanked by round arches, resting on 22 fine columns of various coloured marbles. The baptismal font is carved by Niccolò Civitali, the nephew of Matthew; the old one, by a certain Magister Robert.

Among the paintings are—Francia's Coronation of the Virgin; and Aspertino's frescoes relating to the finding of the Volto Santo and to the Miracles of St. Frediano, in the Augustine Chapel. In the Sacrament Chapel, carvings by Della Quercia, 1422.

S. Maria Foris-Portam, near Porta Santa Croce, in the east wall, built in the 13th century, and enlarged 1516. Here are Guercino's Madonna, with St. Francis and Alexander II.; and a Santa Lucia.

**S. Michele*, near Piazza Grande, built 764, with an ornamented front added 1188, in the style of Pisa Cathedral, with several stories of small arches and pillars. The large angel at the top has bronze wings, which shake in the wind. It contains a Madonna Enthroned, by F. Lippi.

S. Pietro Somaldi, near Porta S. Pietro, in the south wall. The front with a bas-relief of St. Peter and the Keys, was built 1205. Palma Vecchio's St. Anthony the Abbot, with St Francis, etc.

**S. Romano*, behind the Ducal Palace; an old church, rebuilt 17th century, by Buonamici. It contains two good pictures by Fra Bartolommeo—the Madonna della Misericordia praying for Lucca; and God the Father, with St. Mary Magdalene and St. Catherine of Siena.

S. Salvatore has above the doors two bas-reliefs of the 12th century, by Biduino, an old master.

S. Trinita contains M. Civitali's Madonna on the Throne.

The palaces include:—

Palazzo Ducale, a large edifice, begun 1578 by Ammanati, and finished by Ginbara, 1729. It has a good marble staircase and a public library of 40,000 volumes. Among the MSS. are Gospels of the 10th century, and Latin poems by Tasso. The statue of Maria Louisa by Bartoleni faces the palace.

Palazzo Pretorio, now the Post Office, facing S. Michele, is a large solid building of the 15th century, formerly used as law courts.

Palazzo Borghi, built 1413, by P. Guinigi, is now the Deposito di Mendicità, founded 1413.

Palazzo Guidizione, where the archives are kept.

There are several hospitals for the poor and helpless, for foundlings (esposti), and orphans; with a college and Lyceum, the latter having a library of 20,000 volumes.

Theatre del Giglio, built 1817, faces the Piazza Grande. Another, called *Teatro Diurno*, is near Porta S. Donato, in the west wall.

THE BATHS OF LUCCA,

(*Hotels.*—D'Europe and D'Amerique, both well situated, and belonging to the same proprietor).

15 miles from the city, up the Serchio (by coach twice a day, five pauls), through a fertile country.

The road passes Marlia, three miles, an ex-ducal country seat, with a convent and gardens, copied from those at Marli near Paris; Ponte della Maddalena, or del Diavolo, 12 miles; then the Lima to

PONTE A SERRAGLIO, 15 miles, in the midst of the warm sulphur springs, and the villages which have grown up around them. The veal, trout, olives and oil are all excellent. Under the names of Bagni alla Villa, Bagni Caldi, Doccebassi, Bernabo, etc., the **Baths* occupy a pleasant and healthy part of the valley of the Serchio, and are much frequented from May to October. The temperature ranges from 93° to 130°, they are clear and contain sulphates of lime and magnesia, with iron; and are useful in skin diseases, fevers, nervous complaints, and diseases of the glands.

There is a good supply of hotels, lodging-houses, shops, reading rooms, ponies, donkeys, etc., with an English church, a book club, and a hospital for the poor, founded by Count Demidoff. The casino is a fine building, 140 feet long.

Excursions to the pretty village of Lugliano and its ash trees, and San Marcello, up the Lima; to Prato Fiorito, and Montagna di Celle; to the Bargello Tower; and to the more distant height of Tre Potenze and Rondinajo, 3,200 feet, in the Apennines, commanding extensive prospects of land and sea, even as far as Corsica.]

Following the rail, the next place to Lucca is

Pescia Station, population 12,339, among mulberry grounds and paper work. Redi praises its buriano wine.

Montecatini Station, population 6,276, under a hill about 500 feet high. Here are waters drunk in cases of dysentry and liver complaints; temperature 70° to 80°. To the right is Monsummano, the birthplace of *Giusti*, the famous patriotic poet, who died 1849. He was the friend of Azeglio, Ridolfi, etc. At

Serravalle Station, population 5,467, where an old fort guards a pass in the hills, a tunnel through Monte Albano. Cross the Ombrone to

Pistoja Station, where the Bologna railway joins (See Route 21). It is an Italian Birmingham, styled "La Ferrigna," from the arms and other iron goods made here, among which are *pistols*, first invented here by Camillo Vitelli, about 1520. Machinery, nails, pins, cutlery, pistols, ploughs, organs, etc., still figure among its productions; as well as good mutton and melons.

Hotels.—La Posta; Di Londra; La Stella.

Population, 11,887.

It is the ancient *Pistoria*, at the foot of the Apennines, of a square shape, with bastions and gates at each corner, and good wide streets. It is the seat of a diocese, one of whose prelates was Scipione di Ricci, a reforming bishop of the last century; and in mediæval history it is celebrated for the invention of the Bianchi and Neri, or black and white Guelphs. These originated in a quarrel, in 1296, between the Cancellieri and Panciatechi families, whose old palaces are here. In 1306 its first walls were razed by the Florentines, which proved a fatal blow to its prosperity.

In the Piazza del Duomo at the centre of the town near the cathedral, is the

Palazzo Pretorio, now the law court, an Italian-Gothic building of the 14th century, the seat of the Podesta in the time of the republic. Facing this is

Palazzo del Commune, or degli Anziani, built 1295 1385. Over the middle window is a black marble bust of Tedici, who betrayed Pistoja to his father-in-law Castruccio Castracani, of Pisa, in 1325. In the advocates' room is a gigantic sketch of a Captain Grandenio, 15 feet high.

The *Duomo*, or Cathedral of S. Jacopo, covered with black and white marble, was founded by the Countess Matilda, and restored by Niccolò da Pisa, in the 13th century; but the interior has been modernised. The campanile fronting Torre del Podesta, is by Giovanni da Pisa. Above the principal doorway is a terra cotta bas-relief, by A. della Robbia, which was gilded in 1503. It contains a monument of the jurist and poet Cino, the friend of Dante and Petrarch, sitting in his chair, surrounded by his pupils, with a figure of Selveggia, his mistress, to whom his poems were addressed. Verrocchio's Monument of Cardinal Forteguerri, a patron and founder of the Sapienza, 1473, and whose old family palace remains here. C. Allori's Resurrection.

In S. Jacopo Chapel is a niched figure of St. James with apostles, angels, etc., and ornaments in silver, enamel, etc., being a joint contribution of sculptors and artists of the 14th century, resident at Pistoja.

Facing the cathedral is the Baptistry, or S. Giovanni Rotondo, a marble octagon, by Andrea da Pisa, 1357.

The Bishop's Palace, a handsome building, erected in 1787, by its distinguished occupant, Bishop di Ricci. Here, in 1786 he held a synod of his clergy, with the sanction of the Grand Duke. He spoke against indulgences, and in favour of a liturgy in the common tongue, and of the independence of the bishops, besides other reforms, the advocacy of which brought upon him a decree of suspension from Pius VI. He was born at Florence in 1741, his mother being a member of the Ricasoli family. The people rose against him on suspicion that he intended to level an altar containing a Cintola or girdle of the Madonna. Opposite the palace is the Theological College, with a beautiful corridor and gardens.

The churches of *S. Bartolommeo* and *S. Paolo*, are both of the 12th century.

S. Domenico, built 1250. It contains Fra Bartolommeo's Madonna; Empoli's Miracle of St. Carlo Borromeo, with portraits of the Rospiglioso family; C. Allori's St. Dominic receiving the Rosary, with the painter's portrait; R. Ghirlandajo's St. Sebastian.

S. Giovanni Forcivita, so called from having been outside the city walls, which now enclose it. Built in the 12th and 13th century. The font is by Giovanni da Pisa.

Santa Maria dell' Umilta, an octagon church, in the Corinthian style, and one of the best in Pistoja; begun 1509, by Vitoni, and finished by Vasari, who built the cupola. At one of the altars is the gold laurel crown of Corilla Olimpica, a poetess, which she consecrated to the Virgin.

S. Salvatore, rebuilt 1270. Here Catiline is said to have been buried, after his flight from Rome, upon Cicero's exposure of his conspiracy, and his defeat by the Consuls, in this neighbourhood. The street is called Tomba di Catilina.

S. Spirito, built by Ramignani, with a high altar, by Bernini, supported by four columns of verde-antico, from the Villa Papa Giulio at Rome.

The *Ospedale Grande del Ceppo*, founded in 1218, and since restored, has some bas-reliefs, by the Della Robbias, and others Among the natives of Pistoja are Pope Clement IX., Bracciolini, Ventura, the architect, and Cipriani, the painter. From Pistoja you come to

San Piero Station, and

Prato Station, on the Bisenzino, under the Apennines. Population, 35,316. An old walled town, with a cathedral of the 12th and 15th centuries, containing the Virgin's Girdle, and paintings, by F. Lippi, A. Gaddi, &c.; a Gothic campanile; and a Palazzo del Popolo, now the prison. Within a short distance is the Monteferrato range, and its serpentine quarries.

Sesto Station (population, 10,754) is near the Doccia Porcelain factory, and Monte Morello (2,700 feet high).

Florence. (*See* Route 26).

ROUTE 25.

Pisa, to Leghorn, Cecina, Saline, Volterra, Elba, Grosseto, Civita Vecchia, and Rome.

This is the western coast line, following the Via Aurelia, in ancient Etruria. It is the least interesting route of any towards Rome, and is therefore seldom taken, especially as it passes through the *Maremma* districts, where fever prevails from June to October. (*See* BRADSHAW'S *Continental Guide*.

The stations are—

	Chil.		Chil.
Leghorn	18	Follonica	122
Colle Salvetti	34	Potassa	135
Sanglia	40	Monte Pescali	150
Orciano	47	Grosseto	162
Acquabona	57	Talamone	185
Cecina	70	Albegna	193
[Branch to Saline.]		Orbetello	200
Castegnetto	87	Monalto	235
S. Vincenzo	94	Corneto	250
La Cornia	105	Civita Vecchia	270

Six trains daily to Leghorn, in about half an hour. The line follows the old road, passing nothing of interest.

LEGHORN.

Livorno in Italian, *Livourne* in French.

Population, 95,000.

Hotels.—L'Aguila Nera; Vittoria; Washington Hotel; Quercia Reale; Croce di Malta; Croce d'Oro; Isole Britanniche; Robertson's Boarding House; Villa Franca; Du Nord.

Omnibuses attend the arrival of the trains at the railway stations; fares, 50 cents.; carriage fare, 1 franc 50 cents.; cittadinè, 1 franc the course; to the mola, 1 franc 50 cents.; per hour, 3 francs. Boat hire depends on the distance the vessel is lying off in the bay, from 2s. to 3s. and 5s. each person. The boatmen are very exorbitant; bargain beforehand if possible.

Travellers will do well to provide themselves here with whatever specie they are likely to require. The foreign goods for the supply of all Tuscany and the Papal States are imported and paid for by Leghorn.

British Chapel, near the old English cemetery; service at eleven o'clock and in the afternoon.

Scotch Presbyterian Church, near the old English cemetery; service at eleven o'clock and six p.m.

English Consul.—A. Macbean, Esq., of the firm of Macbean and Co., Commission Agents.

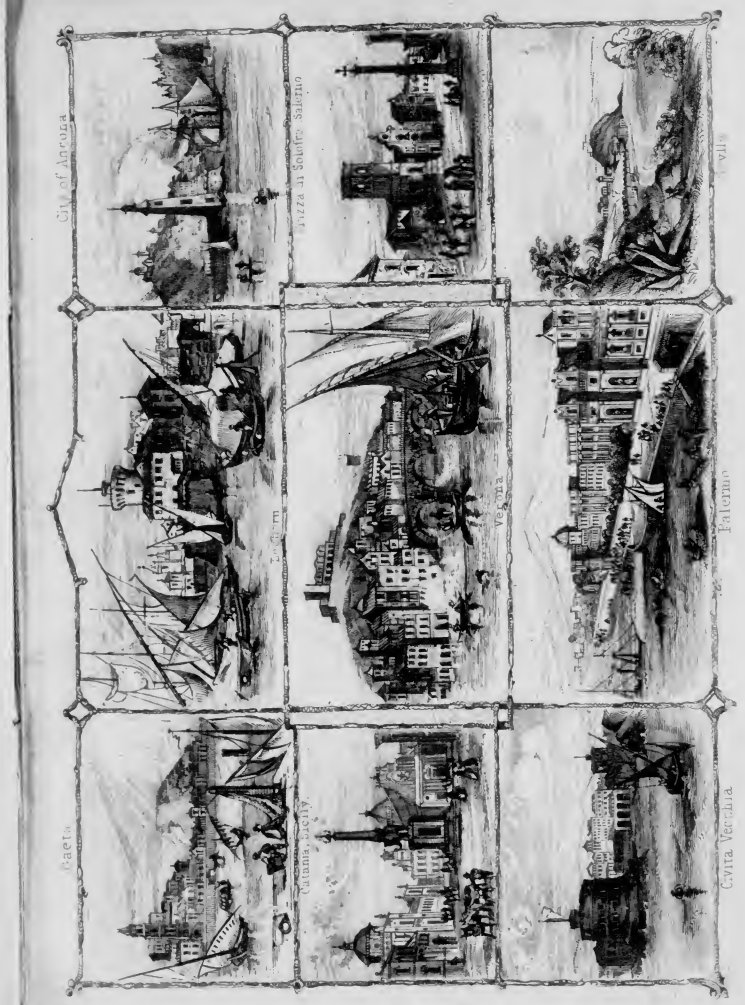
American Consul.—G. Howard, Esq., Via Goldoni.

English and American Bankers.—Messrs. Maquay, Pakenham, and Smyth; Offices, 7 and 8, Via Borra; correspondents of the Union and Oriental Banks and of the principal Bankers of London; also of Messrs. J. S. Morgan and Co., and other American Bankers in London; and Messrs. Duncan, Sherman, and Co., of New York, &c.

Conveyances.—Railroad to Pisa, Pontedera, and Florence. Steamers almost daily, during the season, to Civita Vecchia, Naples, and Sicily, Genoa, Nice, and Marseilles.

Leghorn stands on a plain on or near the site of *Portus Herculis*, or *Liburni*, and was founded by the Florentines (to whom it was ceded by Genoa in 1421), upon the decay of Porto Pisano. Being comparatively modern, it is regularly built, with wide-paved streets. The west part, near the harbour, called Nuova Venezia, is traversed by canals, leading up to the merchants' warehouses, and the old magazine, &c. A principal street, the Via Ferdinanda, runs from the harbour to the Pisa Gate, across the Piazza d'Armi, at the middle of the town, in which stands the Duomo, Palazzo del Governo, &c. It is about two miles round, exclusive of Borgo Cappucini and other suburbs. It is lit with gas, and supplied with water by an aqueduct from Colognole, made 1792.

Leghorn is a porto franco, or free port, so called; where goods may be landed and exported without paying duty; it is a great nest of smuggling; and, as might be expected, the ships are numerous and well supplied. The English are liked, and their language is generally spoken by the natives, who, as a class, are industrious, peaceable, and tolerant. Besides many English, French, American, and Greek residents, here are found the descendants of Jews and Moors expelled from Spain, and of refugees and traders from other nations, invited to settle here by the liberal policy of Cosmo I., Ferdinand I., and their successors, who created it a free port, and steadily



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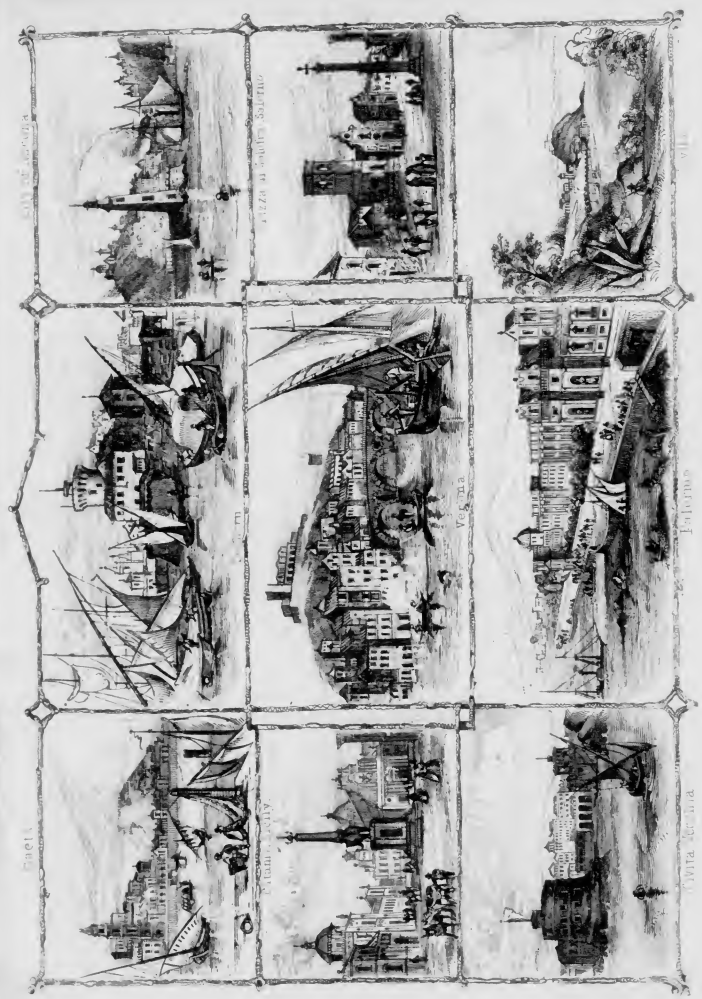
American Consul.—G. Howard, Esq., Via Goldoni.

English and American Bankers.—Messrs. Maquay, Pakenham, and Smyth; Offices, 7 and 8, Via Borra; correspondents of the Union and Oriental Banks and of the principal Bankers of London; also of Messrs. J. S. Morgan and Co., and other American Bankers in London; and Messrs. Duncan, Sherman, and Co., of New York, &c.

Conveyances.—Railroad to Pisa, Pontedera, and Florence. Steamers almost daily, during the season, to Civita Vecchia, Naples, and Sicily, Genoa, Nice, and Marseilles.

Leghorn stands on a plain on or near the site of *Portus Herculis*, or *Liburni*, and was founded by the Florentines (to whom it was ceded by Genoa in 1421), upon the decay of Porto Pisano. Being comparatively modern, it is regularly built, with wide-paved streets. The west part, near the harbour, called Nuova Venezia, is traversed by canals, leading up to the merchants' warehouses, and the old magazine, &c. A principal street, the Via Ferdinanda, runs from the harbour to the Pisa Gate, across the Piazza d'Armi, at the middle of the town, in which stands the Duomo, Palazzo del Governo, &c. It is about two miles round, exclusive of Borgo Cappucini and other suburbs. It is lit with gas, and supplied with water by an aqueduct from Colognole, made 1792.

Leghorn is a porto franco, or free port, so called; where goods may be landed and exported without paying duty; it is a great nest of smuggling; and, as might be expected, the ships are numerous and well supplied. The English are liked, and their language is generally spoken by the natives, who, as a class, are industrious, peaceable, and tolerant. Besides many English, French, American, and Greek residents, here are found the descendants of Jews and Moors expelled from Spain, and of refugees and traders from other nations, invited to settle here by the liberal policy of Cosmo I., Ferdinand I., and their successors, who created it a free port, and steadily



favoured its progress. From 1803 to 1814, it was almost annihilated by Napoleon's continental system; but since that period it has recovered and greatly increased.

There is an old or inner harbour for smaller vessels, protected by a mole half a mile long to the light-house at the end; besides a new or outer harbour for larger craft, which otherwise have to lie in the Roads. Near the Darsena or basin, in the inner harbour is Giovanni dell' Opera's large statue of Ferdinand I., surrounded by a group of four Turkish slaves, by Tacca. There are also extensive lazarettos, and a prison.

The Piazza dei Due Principi is so called from the statues of Ferdinand I. and Leopold II., which stand here. The old Torre Rossa, or red tower, with its lion for a weathercock, is the only piece of antiquity here.

Leghorn is a bishop's see, and has a Duomo or Cathedral, built by Vasari, with a front designed by Inigo Jones, who travelled in Italy in the early part of his career, and imported the Italian style of Palladio into England. It has paintings by Ligozzi, Cigoli, and Empoli. There are several other churches —as Santa Maria Virgine, S. Domenico, S. Giovanni, etc., all adorned with marbles; an English chapel and cemetery; a Dutch church and cemetery, laid out with flowers; a handsome synagogue, richly ornamented; two Greek churches, with some curious paintings; Armenian church; Maronite church; Theatre and Opera House.

The English cemetery, on the ramparts, contains the graves of Smollett, with an epitaph by his friend Dr. Armstrong, the poet, and of Francis Horner, with a likeness by Chantrey on his marble tomb. Smollett wrote his "Humphrey Clinker," here. Leghorn is frequented for bathing in summer, and also for its mineral waters at Pozzolenti and Montenero, outside the walls. The Montenero hills, near the springs, are covered with villas of the merchants, who reside here. They command fine views of the sea and the islands of Gorgona, etc. At the monastery on the summit is a miraculous portrait of the Madonna, about six centuries old. Victor Emmanuel landed here in 1860, after the annexation of Central Italy, and his progress hence to Florence and Piacenza was one long triumph.

There is a great trade carried on in silk, oil, straw hats, iron (from Elba), alabaster, wine, spirits, anchovies, coral, etc., besides general commodities.

Routes.—By rail to Pisa, Lucca, Empoli, Siena, Florence, Cecina, Saline, Follonica, etc.; by steamer to Genoa, 12 hours; Marseilles, 26 hours; Civita Vecchia, 12 hours. (See *Bradshaw's Continental Guide*).

From Leghorn the railway bends to the north, and then turns south to

Colle Salvetti Station (population, 7,448); followed by

Acciaiolo Station, etc.

Acquabona Station is near the River Fine.

Cecina Station, on the River Cecina. Here are smelting works for iron from Elba, and a branch railway turns inland up the river to Saline towards Volterra.

[It is 30 kil. or 18 miles long; two trains daily. The stations are—

San Martino, — miles:

Pesino di Terra, — miles:

Ponte Ginori, — miles; and

Saline Station, close to the Mole salt works and brine springs. These are a government monopoly, and produce a revenue of nearly £150,000. About four miles north-west is

VOLTERRA, on the site of *Volaterræ*.

One of the most ancient and interesting cities of Etruria, on a hill about 1,800 feet high, composed of soft marl and tufa, in which the ancient sepulchres were excavated, and whence so many Etruscan urns have been obtained. The hill commands an extensive view over the Maremma (or marsh-land of the coast) of Monte Catini and its copper mines, and of a volcano in that direction. Population, 13,090.

Volterra is made up of narrow streets and many tower-looking houses, and is inclosed by walls, which are contained within the circuit of the first Etruscan walls. Of these there are some remains in the shape of massive uncemented blocks at Porta d Diana, and an arched gateway at Porta dell' Arco, having three heads on it, in good preservation. On the north side is a fort, or

Citadel, built 1343 by the Duke of Athens. It contains the Mastio, or Maschio Tower, an old state prison of the Dukes of Tuscany, in which Lorenzini, who was confined here (1682-93) by Cosmo III., wrote his work on geometry.

The *Palazzo Pubblico*, the old seat of the Podesta, when Volterra was a republic, is of the 13th century, and has a high tower, in which P. Inghiarami, the Capitano, and his party, were suffocated (1472) in an insurrection.

At the *Palazzo de Priori*, built 1208-57, are the public library and a *Museum*, chiefly of Etruscan antiquities; as gold ornaments, gems, bronzes, coins, candelabra, vases, etc., in terra cotta, but especially urns, or sarcophagi, to the number of 400, in which the other relics were placed, along with the ashes of the dead body after burning. These urns are of tufa and alabaster—rarely of terra cotta, and have been found in the sepulchres, or *Ipogei*, cut in the rock on which the city stands. The entrance to each vault is down steps, to a doorway closed by a large stone, and having an upright stone or cippus placed before it, bearing an inscription. The urns were ranged on steps rising one above another along the sides of the vault, or piled up in the middle round a column. As many as 40 to 50 urns have been found in one cave. The urns have a lid, which sometimes rises like the roof of a house; they are carved with bas-reliefs of mythological subjects, occasionally gilt and coloured, and have the names of ancient Etruscan or Roman families inscribed on them.

The making of alabaster carvings is the chief business carried on here.

The *Cathedral* was founded 1120, enlarged by Niccolò da Pisa 1254, and restored 1574. Among its paintings are Domenichino's Conversion of St. Paul; B. di Tito's Resurrection of Lazarus; F Lippi's Virgin and Child; Volterrano's Virgin, and his St. Joseph; and B. Gozzolio's frescoes of the Virgin. In St. Octavian's Chapel is Settignano's statue of the saint (1525).

The Baptistry of S. Giovanni is an octagon, built 1283, on the site of a Roman temple. The fonts are by Sansovino (1502).

S. Lino's Conventual Church, founded 1480, by Massei, a theologian, contains his tomb and statue, by Mino da Fiesole, with some other statues by Staggi.

Casa Ricciarelli was the birthplace of Daniele da Volterra, a native of this town, and a painter, who assisted M. Angelo at the Vatican.

About 7 miles west of Volterra are the Monte Catini and La Cava copper mines, producing 3,000 tons yearly, most of which is sent to England; and Monte Massi, 1,900 feet high.

From Moje, on the road to Marsa, about 10 miles south, is RIPOMERANCIO, or Pomarance, near the *Lagoni*, or borax lakes of Monte Cerboli and Larderello, which takes name from its founder, an enterprising Frenchman, the late Count Larderel, who established works here in 1818. The hot vapour itself which issues from the soil is turned to account in the manufacture of boracic acid, which is exported to England for glass-making, etc. About 300 men are employed on the works.]

Leaving Cecina Station, on the main line, the rail comes to

Bambolo Station, the nearest to the borax works above mentioned, about 15 miles east.

S. Vincenzo Station. Here a road parts off close along the coast, towards Elba.

[POPULONIA (6 miles), close to an old castle and the remains of the Etruscan town and port of *Populna*. Further on is

PIOMBINO (6 miles), a small town (population, 2,178), once the head of a principality, at the corner of a peninsula, which is 6 miles from the nearest point of the

ISLAND OF ELBA.

And 14 miles from Porto Ferrajo, its chief town, the residence of Napoleon, upon his abdication, from the end of May, 1814, to 26th February, 1815, when he left for Cannes.

It is the Roman *Ilva*, abont 18 miles long, and 3 to 10 broad, with several small bays, the best of which is that of Porto Ferrajo, which Napoleon compared to Tor Bay, when he saw it in 1815 from the deck of the Northumberland. The surface is hilly and bare, the highest point being Monte dell' Campana, 3,600 feet above the sea. Its rich iron mines, which were worked by the Romans, are contained in a hill about 2 miles round, and 500 feet high, and yield 50 to 75 per cent of metal, the ore being smelted at Cecina, Follonica, etc., on the mainland.

Population, 21,877; of whom 5,064 are at *Porto Ferrajo*, the capital, guarded by forts Falcone and Stella, which Napoleon amused himself by strengthening. He also made a road across the island to Porto Longone (population, 1,200), which faces Tuscany.

Elba is 30 miles from Bastia, in Corsica. The small islands around it are

Capraja (16 miles north-west); *Pianosa*, 10 miles south, to which Agrippa was banished by Augustus; *Formica*, 10 miles south of this; and *Monte Cristo*, 12 miles south-east of it, the scene of Alexander Dumas' novel of the same name.]

From S. Vincenzio, on the railway, the next place is

Cornia Station, on a river of the same name, which descends from Monte Rotondo. To the left is CAMPIGLIA and its old castle. Then through a pine forest to

Follonica Station, where the high road from Marsa and Volterra falls in, and where the line ends for the present. A post coach runs to Grosseto, Montalto, and Civita Vecchia, 95 miles, in connection with the rails. Iron from Elba, about 18 miles distant, is smelted here, but only from December to May, on account of the malaria.

MASSA, called Massa Maritima to distinguish it from Massa Ducale, is about 12 miles north-east, and has a population of 2,200, and a cathedral of the 13th century.

There are two roads from Follonica to Grosseto, one following the coast, the other striking inland. Taking the post-coach route, the distances are, Grilli, 13 miles; Grosseto, 13 miles; Fontebranda, 15 miles; Nunziatella, 15 miles; Montalto, 14 miles; Corneto, 12 miles; Civita Vecchia, 12 miles. Taking the coast, the next place is

LA POTASSA (15 miles). Pass the ancient *Lacus Prelius*, and cross the Bruna, and reach

GROSSETO (15 miles), on the Ombrone, and the road to Siena (50 miles by coach). Here a rail from Siena will join the intended coast line. Grosseto (population, 3,983), the capital of the Maremma, is 8 miles from the sea. The site of *Russellæ*, one of the 12 Etruscan cities, on the Via Claudia, is near this place.

Leaving Maglione on the left, the road passes Telamone Point, crosses the Albegna, and reaches

ORBETELLO (25 miles), a small fortified town (population, 3,607), in the middle of a salt lake, near Monte Argentaro, a hilly peninsula, the ancient *Mons Argentarius*, which separates it from the sea. Its highest point, Tre Croci, or Three Crosses, is 1,750 feet above sea level, and Porto Ercole is on the south side. About 8 miles west of it is the island of Giglio (population, 1,900), the *Igilium* of the Romans; and 8 miles south of it is Gianutri, which they called *Dianum*.

Leaving Orbetello, the road passes the site of *Cosa* and the remains of walls, and follows the borders of the salt lake of Buano, 8 miles long, close to the sea. Cross the old Tuscan border, now that of the kingdom of Italy, and enter the *Patrimony of St. Peter*. The first place of any size is

MONTALTO (21 miles), on the river Fiore, the ancient *Forum Aurelii*, which has a Papal Custom House. Here passports and luggage are examined.

Up the river is *Volci* or Vulci, a famous Etruscan town, which defied Rome, after the defeat of its allies, but was finally subdued 280 B.C., by the Consul Coruncanius. In 1828, upwards of 2,000 urns were discovered by the Prince of Canino, in its necropolis. In one tomb was the skeleton of a warrior, with a casque on his head and a child between his knees. Musignano and Canino, where these treasures were collected, are a little further inland; not far from Toscanella, or *Tuscania*, another Etruscan city.

From Montalto, the road passes

CORNETO (12 miles), close to *Tarquinii*, the seat of the proud Tarquins, of which there were traces down to the 14th century. Above 2,000 tombs have been opened in this neighbourhood, the contents of which are dispersed throughout Europe. Hence, 12 miles, to

CIVITA VECCHIA.

Chief port of the Roman States, where the rail to Rome commences. Population, 7,600.

Hotel.—Orlando.

A refreshment room has been established at the railway station, where breakfast, etc., can be had at moderate charges. Travellers are advised to take advantage of this accommodation on the score of economy and comfort. An omnibus attends the station, outside the ramparts, to convey passengers to the town, charge 1½ paul. Boat hire, embarking or disembarking in the harbour, 4 pauls each, with baggage, and also 1½ pauls as police charge. All the steamers enter the harbour.

Luggage for Rome should be *plombé* to save re-examination.

English Consul, J. T. Lowe, Esq.

American Consul.—

Conveyances.—To Rome, by rail, 2¼ hours; by coach, to Viterbo, 36 miles. By steamer, to Naples, 12 hours; Leghorn, 12 hours; Genoa, 24 hours; Marseilles, 36 hours.

Civita Vecchia is on the site of *Centum Cellæ*, on the Via Aurelia, which having been ruined by the Saracens, was restored under its present name, signifying Old Town. Its harbour, the ancient Portus Trajani, founded by Trajan, was created a free port by Clement XII. An armed schooner representing the whole Papal navy is stationed here.

The French army of occupation, landed here in 1849, and fought its way to Rome. It is the seat of a cardinal-bishop, and a delegation; and has a Cathedral Church, an old castle near the police office, a Museum of Etruscan and other antiquities, a fort designed by M. Angelo, and a large convict prison. The Roman States, since the annexation of Umbria, the Marches, and Romagna, to the new kingdom of Italy, are restricted to the Patrimony of St. Peter, and the provinces of Viterbo, Sabina, and the Campagna; a space about 100 miles long, 40 broad, having Rome in the middle, and a population of 400,000 (instead of three millions). This space includes Orvieto, Terni, and Rieti, which are no longer under the Papacy.

From Civita Vecchia, by rail, 51 kil., or 45 miles, in 2 to 2¾ hours; three times daily. The stations are as follows —

	Miles.		Miles.
Santa Marinella	6¼	Palidoro	24¼
Rio Fiume	9¼	Maccarese	29¼
Santa Severa	11¾	Ponte Galera	36¾
Furbara	14¾	Magliana	41
Palo	20¾	Rome	45¼

The line for the first half of the distance runs near the flat coast and the Via Aurelia. "The interior is a succession of swelling hills and wide plains, desolate and poorly cultivated; with a few cabins and buffaloes, marked here and there by a delapidated casale or a ruined mediæval fortress. Patches of corn or long grass, and large tracts of waste land, overgrown with poppies and thistles, with occasional pools of water running in long conduits, for the large herds of oxen and buffaloes. But, as Pliny said of old, the *latifundia* or vast farms, without sufficient capital or labour expended upon them, have been ruinous to Italy; and the malaria comes and takes possession of what is abandoned by man; and instead of being as it might be, a fair garden, this tract of country is almost a desolate wilderness."—*Dr. Wordsworth.*

Santa Marinella Station. The sea and the Alban Hills come into view. It has a castle on the site of *Punicum*.

Rio Fiume Station, near an old Roman bridge on the Aurelian Road.

Santa Severa Station, near an old castle, on the site of *Pyrgi*, a town pillaged by Dionysius the tyrant. The Sasso Hills are on the left.

Furbara Station. To the left is Cervetri, under a hill, the site of Agilla or *Cære*, an Etruscan city, where remains exist. It stands on a stream which runs down to *Ad Turres*, now Torre Flavia, on the coast.

Palo Station, a fishing village, near *Alsium*, on the sea, which existed down to the 10th century.

Palidoro Station is the centre of many Etruscan ruins. Here the Aurelian Way strikes off direct to Rome.

Maccarese Station, on the *Aro*, or Arrone, near a seat of the Rospigliosi family.

Pontegalera Station, on a branch of the Tiber, where the Via Campana crosses it on its way to Portus Trajani. The line here runs near the Tiber to

Magliana Station. After this, the new church of St. Paul and the Alban Hills appear, and the line terminates at Porta Portese, near the tomb of Caius Cestius and the English Cemetery; whence omnibuses run to the city.

ROUTE 26.

Florence, to Empoli, Siena, Asciano, Chiusi, Ficulle, Orvieto, Bolsena, and Rome.

FLORENCE, lately the capital of Italy.

The ancient *Florentia*, called *Firenze* by the Italians, and styled the "Flower of all cities, and the city of all flowers." The flower which figures in the city arms is a *giglio*, or lily; also seen impressed on the gold *florin*, or *fiorino*, which was coined here. The great white lilis is the true fiordilisa (fleur-de-lis), which figures on the compass card. Population, 130,000.

Hotels.—Grand Hotel de Milan, first-rate hotel for families and gentlemen; deservedly recommended. Hotel de l'Europe, on the Piazza Santa Trinita, an old-established hotel, with moderate charges. Grand Hotel New York, Lungo L'Arno, a first-rate house, fitted up in the English style, for families and gentlemen; deservedly recommended. Hotel de l'Univers, Pension Suisse; D'Italie; Della Luna; Speranza; Delle Scudo di Francia; De la Ville, &c.

Cafés.—Ricolo; Elvetico; Done.

Good fish, veal, lamb, poultry, butter (stamped with the Medici palle or balls), Casentine ham, called *prosciatto*, mushrooms; delicious Pergolese grapes, figs, peaches, strawberries; Aleatico and Verdea wine. Tuscan wines will not keep above eighteen months. The chocolate of the monks at Santa Maria Novella is celebrated for its excellence. Florence was the first Italian city in which it was introduced, by a young traveller, Carletti, who died at Macao, 1598.

Post Office.—Place della Signora.

Divine Service is performed twice each Sunday, in the new English Church, in Vel Maglio, behind San Marco; 11 and 3.

The Presbyterian Service is performed on Sundays, at 11 a.m. and 3 p.m., in Casa Schneidereff, No. 11, Lung' Arno Guicciardini, next door to the Swiss Church. *Vaudois Church*, in Via alla Vigna Nuova.

English Physicians.

Studio Spranger, 110, Via de' Serragli, a rendezvous of the best artists.

English and American Bankers.—Maquay and Pakenham, 5, Via de Tornabuoni,

Stationer, Printseller, and Depôt for Guide Books, Maps, &c.—Edward Goodban, No. 9, Via Tornabuoni. Depôt for BRADSHAW'S *Guides*, &c.

Apartments.—Chiefly on Lungarno Acciajoli, opposite Palace Pitti, and between Borgognissanti and the Cascine.

Conveyances.—Railroad to Leghorn and to Siena, Rome, Genoa, Bologna, &c. To Pistoja (Route 23). Steamers from Leghorn to Genoa and Marseilles, Civita Vecchia, and Naples. (*See* BRADSHAW'S *Continental Guide*).

The railway station is in the town. Omnibuses to the hotels, 1 franc; 2-horse carriages, 2 francs the first hour, and for any period after the first hour. Closed carriages (street) to and from the opera, per agreement, from 3½ to 4 francs, and if not, 5 francs.

☞ CHIEF OBJECTS OF NOTICE.—Ponte Vecchio, Piazza Granduca, S. Annunziata, Carmine Church, Santa Croce, Duomo, Campanile, Baptistry, S. Lorenzo, S. Marco, Santa Maria Novella, Or' S. Michele, S. Spirito, Palazzo Vecchio, Florence Gallery (Venus de' Medici, &c.), Pitti Gallery, Academy, M. Angelo's House, Dante's House.

Some of the *Painters* of the Tuscan or Florentine school, including those of Pisa and Siena. 13th century:—Margaritone d'Arezzo, Guido, Giunta da Pisa, Cimabue, Duccio di Buoninsegna. 14th century:—Giotto, T. Gaddi, Giottino, A. Gaddi, A. Orcagna, S. Aretino, S. Memmi. 15th century:—Fra G. Angelico, P. Ucello, Masaccio, Fra Filippo Lippi, B Gozzoli, Pollajuolo, D Ghirlandajo, C. Rosselli, S. Botticelli, L. da Vinci, Filippino Lippi, L. di Credi, P. di Cosimo, Fra Bartolommeo, A. Verrocchio. 16th century:—Abbertinelli, M. Angelo, B. Peruzzi, A. del Sarto, J. Pacchiarotto, J. da Pontormo, A. Bronzino, Salviati. 17th century:—C. Allori and C Dolci.

Sculptors.—13th century:—Niccolò da Pisa. 14th century:—A da Pisa, J della Quercia. 15th century:—L. Ghiberti, Donatello, L. della Robbia, G. da Pisa, M. Michelozzi, D. da Settignano, Mino da Fiesole, B. da Majano, A. del Pollajuolo, A. Verrocchio, M. Angelo, B. Bandinelli, Montesole, Montelupo, Triboli. 16th century: B. Cellini, Sansovino, Ammanati, G. da Bologna, P. di Francavilla, P. Tacca.

Architects.—13th century:—A. di Lapo. 14th century:—Giotto, A. Orcagna. 15th century:—P. da Pisa, Brunelleschi, M. Michelozzi, B. da Majano, Cronaca, L. Battista Alberti, A. da Sangallo.

FLORENCE, some time the capital of Italy, after the transfer from Turin, is the head of a province of 2,241 square miles, and the seat of an archbishop. Till the events of 1859, was the seat of the Grand Duke of Tuscany, under the protection of Austria, but now absorbed in the kingdom of Italy.

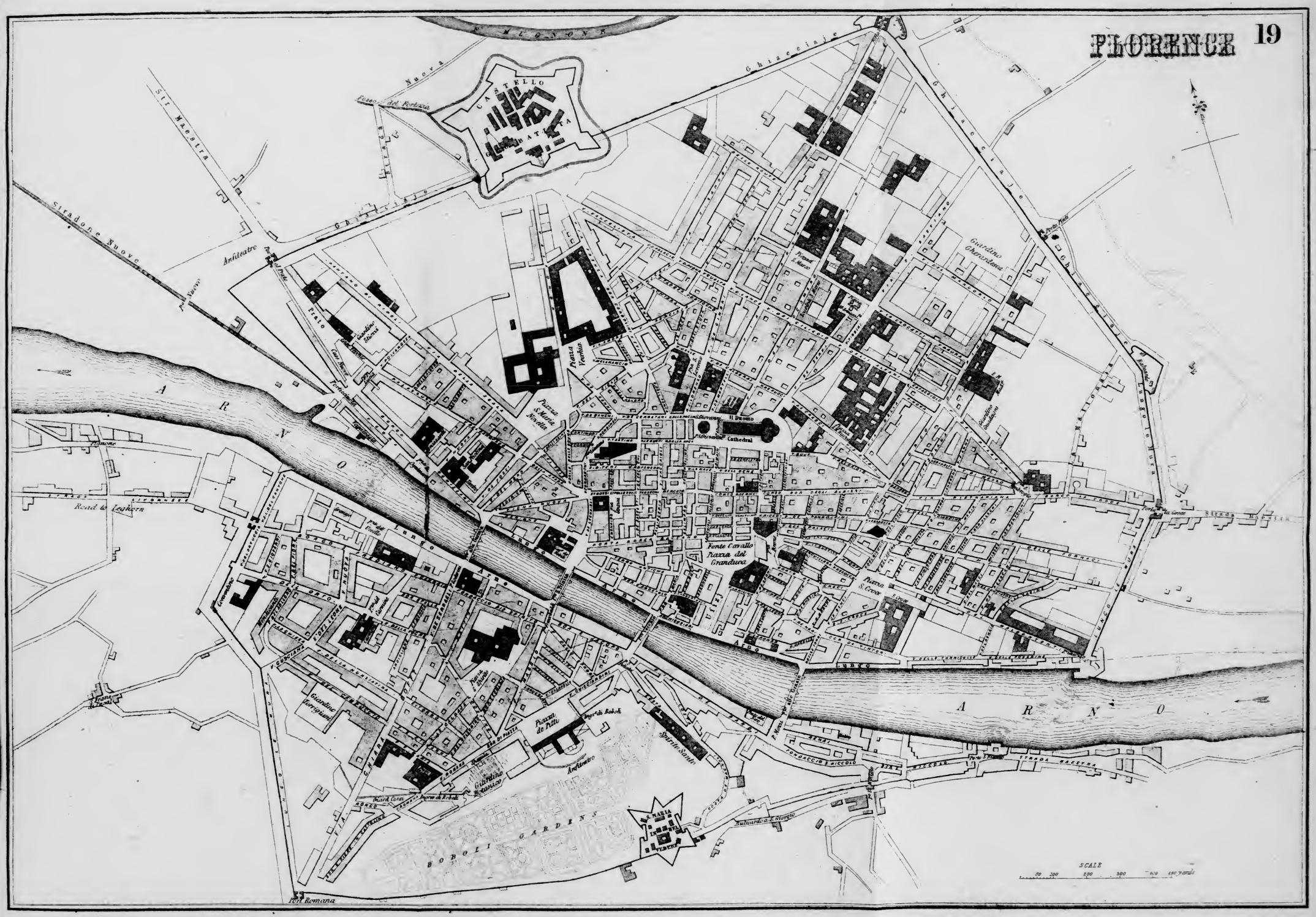
From the time the city was temporarily chosen to be the new capital, it has become fuller than ever; lodgings have risen, new hotels have been opened, and the traffic has greatly increased. New houses have sprung up in the Maglio quarter, and on the embankment in Lung' Arno Guicciardini. The Colli Promenade runs along the hills outside the city.

Before the removal to Rome, the Senate was in the Medici Theatre and Office of Archives, in the east wing of the Uffizi. The Chamber of Deputies, and the Foreign Office, in the Palazzo Vecchio. Interior, or Home Office, in the Riccardi Palace. War Office, in the Archiepiscopal Seminary. These are now given up again to municipal and other uses.

Rome
and
as to

Here the races of St. John's

FLORENCE 19


CASTELLO DELLA FORTEZZA
Nuova
Fosso del Fortezza
Ghiacciaje
Strada Maestra
Stradone Nuove
Anfiteatro
Prato Nuovo
Prato del Pretta
Giardino Boboli
Giardino Orticultura
Piazza Vecchia
Piazza S. Maria Novella
Il Duomo
Cathedral
Fonte Cavallo
Piazza del Grandura
Ponte S. Trinita
Ponte Vecchio
Ponte alle Grazie
Ponte S. Croce
Ponte alla Carraia
Ponte Rubaconte
Lungo Arno
Strada Maestra
Road to Leghorn
Giardino Torrigiani
Giardino Botanico
Piazza de Pitti
Porta Romana
BOBOLI GARDENS
A R N O
SCALE

It stands on the yellow Arno in the midst of a basin celebrated for its beauty and fertility, and is surrounded by walls of the 14th century, which form an irregular square, and are pierced with eight gates opening on six principal roads. The public gardens are outside the walls. On the north, a cultivated plain stretches to the foot of the Apennines, distant about 15 miles, and rising ridge over ridge to the height of 3,000 feet at Monte Morello. To the north-east is Fiesole, on a hill, crowned, like the environs all round, with gardens and villas, besides a church. The Boboli gardens and the Belvedere are on the slope of another hill, to the south. These are excellent points of view for getting a general notion of the plan of the city and neighbourhood. More distant views are obtained from S. Miniato, Arcetri observatory, Villa Mozzi, and Bello Squardo villa.

From the gardens of the Pitti Palace a splendid view is to be had. "In the distance are the blue ridges of the Apennines, crested with old cities, such as Fæsulæ, dating from the times of the early Etruscans, and more ancient than Rome. Beneath lies the city of Florence, with its noble buildings. On our right is the church of Santa Croce, the Westminster Abbey of Florence; more to the left is the Duomo, the St. Paul's of Florence, with its glorious cupola and lofty campanile, and the roof of the Baptistry; and still more to the left, the church of S. Lorenzo, and that of Santa Maria Novella; and the Vale of the Arno flowing towards the Mediterranean."—*Dr. Wordsworth.*

About three-fourths of the space inside the walls is built upon; the rest, near the Borghi or suburbs, being occupied by gardens. The oldest part of the the city lies on the north bank of the Arno, between it and the cathedral. Here narrow streets, old houses, and solid stone buildings or towers predominate. These towers, built in a half-military style, which has obtained the name of Florentine, were fortified in the turbulent old days of the republic, when the popular and aristocratic parties in their struggle for power used to fight from tower to tower and from palace to palace.

Florence contains about 170 churches and upwards of 12,000 houses. Crosses are painted on them, to protect them from "dirt and the devil." The streets are flagged with blocks of pietra forte from the hills to the south of Florence.

Its present walls, called il primo Cerchio, were constructed in 1284-1327, so as to include the Oltrò Arno, or suburb on the west side of the river; and to embrace the secondo Cerchio of the ancient walls of 1087, the extremities of which were at Ponte alle Grazie and Ponte alla Carraja. The banks of the river, which is muddy and shallow, except at the floods, are lined with quays called the Lungo d'Arno or Lung' Arno, stretching up and down as far as the walls. Those between the Carraja bridge and the handsome new Cascine quarter towards the junction of the Mugnone, are a favourite promenade.

BRIDGES.—There are six bridges, including two wire suspension bridges above and below the city. *Ponte alle Grazie*, or Ponto di Ruiaconte, the oldest and most southern bridge was built 1257, so solidly as to have resisted the floods which have undermined the others. It has some small houses on the piers and the houses between it and Ponte Vecchio are ancient. **Ponte Vecchio*, rebuilt 1345 by T. Gaddi, is lined with small jewellers' shops and houses, over which runs Vasari's gallery, forming a communication between the Pitti Palace and the Uffizi and Palazzo Vecchio. *Ponte a Santa Trinità*, built by B. Ammanati, 1559, is the best of all, on three elliptic arches, one of which is 90 feet span. *Ponte alla Carraja*, rebuilt 1334 by Fra Bracetti, and restored 1557 by Ammanati. Below this is one of the wire bridges connecting the Cascine with the opposite bank.

Water is supplied by pump wells, by Artesian wells in the Santa Maria Novella and S. Marco squares, and by fountains in Santa Croce, etc., fed by an aqueduct from Monterezzi, near Fiesole.

Time is still reckoned by some old clocks up to 24 hours, beginning at Ave Maria or sundown (about six p.m.). It is still so computed at Rome.

GATES.—The gates are tower-like structures, pierced by an archway.

Porta a S. Gallo, so called from a convent which stood here, is on the Bologna road. Here is a triumphal arch to the Emperor Francis I., built 1739 by a Lorraine architect, with a frecoe by Ghirlandajo.

Porta a Pinti, towards Fiesole, with some early frescoes by B. Daddi. Near the Protestant Cemetery.

Porta della Croce, on the Casentino road. Madonna by Ghirlandajo.

Porta a S. Niccolò, with an old tower, built 1324-7; and *Porta S. Miniato*, are across the river, on the south side.

Porta S. Giorgio, near the Belvedere Fort, or Fortezza di S. Georgio, but shut up.

Porta Romana, built 1327, on the Poggio road, near the Boboli gardens. In an old house near this, Mrs. E. Browning, the poetess, lived and died.

Porta a S. Frediano, on the Pisa road, near the Jews' Cemetery.

Porta al Prato, built 1284, near the Cascine and railway stations. Fresco by Ghirlandajo.

Porta Nuova, near Pistoja station and the Fortezza da Basso, or di S. Giovanni Battista.

OPEN PLACES, or PIAZZI.—The most important and interesting is the **Piazza Granduca*, the central point of Florence, surrounded with ancient buildings and works of art, as well as by banks, hotels, shops, etc. On the south side is the Palazzo Vecchio and its high tower, with the statues of David and Cosmo I., and the Neptune fountain. Here are the Chamber of Deputies and the Foreign Office. Facing this, the Uguccione Palace, and the *Post Office*. On the south side, the Loggia de Lanzi and its groups of statuary. Close to it are the *Uffizi* or Florence Gallery, with its gems of art; the Podesta, and the Vecchio and Nuova markets for fruit, straw, plait, flowers, etc.

Piazza del Duomo, in which are the cathedral, the campanile, and baptistry; with the statues of Arnolfo and Brunelleschi, and Dante's Stone.

Piazza di Santa Maria Novella, near that church and the Pistoja Station. It has two obelisks resting on tortoises in the middle, and an arcade on stone pillars on one side. Here the races of St. John's

Eve take place. The Piazza Vecchio is on the east side.

Piazza di S. Lorenzo, facing that church.

Piazza Maria Antonia,, near the Basso Fort; a modern square, the largest and most regular in Florence, now called the *Piazza dell Independenza*.

Piazza di S. Marco, near the Botanic Gardens and English Church.

Piazza dell' Annunziata, in the north-east, near the Ghirardesca Gardens, is surrounded by loggie or double arcades, on Corinthian columns. Facing the church is the Spedale degl' Innocenti, or Foundling Hospital, by Brunelleschi and A. da S. Gallo, with frescoes, etc., by L. and A. Della Robbia, and an altar-piece by Ghirlandajo. In the middle, G. da Bologna's equestrian statue of Ferdinand I., and bronze fountains. A fair here, 8th September.

Piazza di Santa Croce, facing that church, and surrounded by old houses, decorated with frescoes; one of which opposite the church, was the Palace of N. dell' Antella, president of the academy, 1620.

Piazza del Grano, or Grain Market; an Arcade, or loggia, by S. Tirati, 1619. *Piazza di Santa Trinità*, near the Trinità Bridge. It has a granite pillar from the Baths of Carcacalla, the gift of Pius IV. to Cosimo I., surmounted by del Tadda's porphyry Justice.

Piazza Pitti, on the south side of the Arno, faces the Pitti Palace. *Piazza S. Spirito* and *Piazza del Carmine*, are on the same side of the river.

CHURCHES—1. *The *Duomo*, or *Cathedral of Santa Maria del Fiore*, that is, of the Flower, or Red Lily, which figures in the city arms, and corresponds with its name. It was designed by the republic to be the largest and most sumptuous building that could be invented, in order that it might correspond with a "very great heart," because originating in the mind of most of the citizens united together in one will (di farle corrispondenti ad un cuore che vien fatto grandissimo, perchè composto dall' animo di più cittadini uniti in siema in un sol volere). Begun 1298, by Arnoldo di Lapo, pupil of Cimabue, and continued 1332, by Giotto, who built a fine marble front, which was demolished 1556 by the Medici. Ser Filippo Brunelleschi, a native of the city, finished the church, and was the author of the great Dome, which M. Angelo used to look at with unbounded admiration, and say it could never be surpassed, and which is only excelled by his own at St. Peter's.

The walls are cased with a thin veneer of black and white marble, and adorned inside and out with many statues. Length, 500 feet, by 310 feet through the transept; width of the nave, 128 feet, and height, 153 feet. There are three great doors in front, and two on each side, all richly carved. Among the Madonnas on the front is the Madonna del Fiore, by Giovanni di Pisa, with Ghirlandajo's mosaic of the Assumption. Designs for a new façade have been prepared. G. Gaddi's mosaic of the Coronation of the Virgin is over the middle door within the church.

The interior is of dark mottled stone, with a variegated marble pavement, inlaid with lilies in red, black, and white marble, designed by F. di San Gallo (in the nave), and M. Angelo (round the choir). It is lit by narrow stained windows, by a Lubeck artist, 1434, from designs by Ghiberti and Donatello. This produces a dim religious light, which becomes almost darkness under the closed dome. The vast nave is flanked by four great pointed arches on each side of the middle aisle (55 feet wide), which are carved with armorial bearings. The windows of the side aisles are small, and those of the clerestory are mere circular holes, and the vaults are ill-shaped. The walls are not painted, and look cold and gloomy. The choir is octagonal, enclosed by an Ionic colonnade, and corresponds in shape with the dome above, which is also eight-sided, and double-cased (one dome within another). Its interior is painted with frescoes, by Vasari and F. Zucchero. It is 140 feet diameter inside, and 100 feet high.

From the pavement to the top of the cross is 380 feet. There is a hole in the top through which the sun, shining in line with a mark on the pavement of the north transept, shows the direction of the meridian, first traced in 1468 by Toscanelli. In the choir, finished 1558, are bas-reliefs by Bandinelli and his pupils. Behind the high altar is a Pietà, the last (unfinished) work of M. Angelo.

Among the monuments are the following;—Giotto, the painter, with a portrait bust by Majano. Brunelleschi, with a bust and epitaph, by Marzappini. "Poet and Secretary of the Republic;" which tells the visitor to look at the cupola, to judge of the great architect's genius—something like the "circumspice" at St. Paul's. Ticino, the friend of Lorenzo de' Medici; that Lorenzo who on 26th May, 1478, when his brother Giuliano was killed at the high altar by the Pazzi, escaped death by flying into the old sacristy. Portrait of *Dante*, by Oreagna, near the choir in the north aisle, placed there by decree of the republic, 1465. Near this a bust of Arnoldo di Lapo, the architect. Not far off is a fresco of Sir John Hawkwood, or Johanne Acutus, as he is called, an Essex man and soldier of fortune, who betrayed Pisa to the Florentines.

In the five chapels round the tribune are statues by Bandinelli, Rovezzano, and other early sculptors. The door of the sacristy near it is by L. della Robbia. These chapels, with their pictures and other relics, are contained in the three apses which surround the base of the dome, at the east end of the church.

On Easter Eve the church is crowded with farmers, to watch the motion of an artificial dove, which at the Gloria in Excelsis, glides along the nave on a rope, sets fire to a combustible car (provided by the Pazzi family) in the street, and then flies whizzing back. All the hopes of the pious farmers for the harvest are fixed on the safe return of this dove to the altar; according to the saying "Quando va bene la columbina, va bene il' Fiorentino."

At the east corner of the principal entrance is Giotto's

**Campanile* or detached belfry, begun 1334, and finished by T. Gaddi; a light and elegant tower 42 feet square, relieved by octagonal projections at the corner, and covered like the church, with slices of variegated marbles, and adorned with 54 bas-reliefs, and 16 statues. It is in four stories (lighted by windows), 269 feet high, and was to have carried a spire which would have made it 90 feet higher; the reliefs, of Bible subjects, being in the ground story. It is ascended by 415 steps. The four Evangelists on the west side, are by Donatello; four Prophets, on the south side, by Andrea di Pisa; four Sibyls, on the north side, by L. della Robbia; four Saints, on the east side, by Donatello and N. Aretino. Machiavelli says that when its six bells sounded in mid-day, they would bring together 135,000 armed men, in the course of a few hours. Facing the church and campanile is the

**Baptistry*, on the site of a temple of Mars, in which all the children of the city are christened, the water being blessed by the Archbishop twice a year. It is an octagonal building of the 13th century, 108 feet diameter, rebuilt by A. da Lapo, on the site of what was at first the Cathedral, founded in the 6th century by the Lombards. It is cased inside with marble, with a low dome, on 16 granite pillars from the older structure, and lined with mosaics, by A. Taffi, and other artists. The three beautiful bronze *Doors* are covered with reliefs of the History of St. John Baptist, and other scriptural subjects; one by Andrea di Pisa, 1330; the other two, by Ghiberti, (1410-24), which M. Angelo said ought to be the gates of Paradise. At the middle door are two columns of porphyry given by the Pisans to Florence, in 1117, for protecting Pisa, while its citizens were employed in the conquest of Majorca. Close by this, was seen until lately, a trophy brought away in 1362 by the Florentines, after their final triumph over Pisa; namely, part of an iron chain, with which the Pisans used to block up their harbour. This, like the one carried off by the Genoese, has been returned to the Pisans, in token of a more brotherly state of things in Italy. There is a St. John the Baptist over the altar, with some bas-reliefs on the railings. On the black and white floor is a mosaic of the sun and zodiac, by S. Strozzi the astrologer; with a sentence, "En giro torte Sol ciclos et rotor igne," which reads the same *both* ways, and signifies the "sun drives on oblique his fiery car."

In front of the Baptistry is a pillar erected in 408, to commemorate a miracle, by Bishop Zenobi. Behind it is the Bigallo orphan hospital, of the 14th century. On the north side of the Duomo, are Pampaloni's statues of Arnolfo di Lupa and Brunelleschi; the latter looking up at his church. Near these a stone called the "Sasso di Dante" marks the spot where the poet used to watch the progress of the building. Behind the Duomo is the Uffizio dell' Opera, or office of works, of the Cathedral, containing some relics of art. The large open Piazza near the Cathedral presents an especially gay scene on any of the chief festivals. The Festa della Statuto, or anniversary of the constitution, on 1st June, is not allowed by the present Archbishop to be celebrated in the cathedral, and is therefore held in the Cascine, by a military chaplain.

2. **Santa Croce*, belonging to the Black Friars, is the Pantheon of Florence, the "holy precincts," in which Galileo, M. Angelo, Machiavelli, and Alfieri are buried:—

"Ashes which make it holier, dust which is
Even in itself an immortality.
Here repose
Angelo's, Alfieri's bones, and his
The starry Galileo's, with his woes;
Here Machiavelli's earth returned to whence it rose."
Byron.

Built, 1294, in the Germano-toscano style, by Arnolfo, and restored by Vasari, except the façade, now in course of erection, the first stone having been laid by Pio Nono, 22nd August, 1857. It is 460 feet long. Many marble slabs are in the pavement; and some ancient frescoes are at the east end. On the portal is Donatello's bronze statue of St. Louis, of Toulouse. Stained rose window, by Ghiberti. In the

Second, or *Burnarotti Chapel*, on the right—Monument of *M. Angelo*, with his portrait looking towards the dome; and statues of Painting, Sculpture and Architecture. Vasari's Crucifixion. Monument of Lanzi, author of the History of Painting. Then follow Ricci's monument of *Dante*, with figures of Italy and Poetry. His body lies at Ravenna. Monument of *Alfieri*, by Canova, at the cost of the Countess of Albany. Monument of *Machiavelli*, by J. Spinnezzi, erected at the cost of Lord Cowper, in 1787. Castagno's monument of the Calvacanti; and Donatello's Annunciation. Rosselini's monument of L. Bruni, called Aretino, but not to be confounded with Pietro the satirist, though both are natives of Arezzo. Going on round the transepts are the following chapels:—

Chapel of the Sacrament.—Santarelli's monument of the Countess of Albany (died 1824), widow of Charles Stuart. Vasari's Last Supper. L. della Robbia's statues of St. Bernardino and St. Dominic.

Baroncelli Chapel.—Giotto's Coronation of the Virgin. Frescoes by T. Gaddi. Bandinelli's Pietà.

Rinuccini Chapel.—Sacristy, and Velluti Chapel. Frescoes by A. Gaddi, and others of the Giotto school.

Bonaparte Chapel.—Monuments of the wife and daughter ("Charlotte B. digne de son nom") of Joseph Bonaparte, whose monument also is here, but his remains are in the crypt.

Peruzzi Chapel.—Del Sarto's altar-piece of the Virgin and Saints.

Bardi Chapel (next to the high altar).—Bronze inscription to the Florentine citizens, "who laid down their lives for Italy, at Curtatone and Montanara, 29th May, 1848." (See Route 18.) Giotto's frescoes.

Behind the high altar are A. Gaddi's frescoes, and stained windows.

Among the chapels, on the left of the altar, are the *Ricasoli Chapel*, belonging to Baron Ricasoli. Paintings by Sabattelli.

Pulci Chapel.—B. Gaddi's frescoes.

St. Silvestro Chapel.—Giottino's frescoes. Monument of B. de Bardi.

Nicollini Chapel.—Bronzini's Coronation of Virgin. Figures of the Virtues and Sibyls.

St. Ludovico Chapel.—Donatello's Crucifix. Monuments of the Bardi.

Borghese or Salviate Chapel.—Countess Czartoryski's Monument, by Bartollini.

On the left of the nave are — Monuments of Cocchi, the philosopher, and R. Morghen, the artist; Vasari's Descent of the Holy Ghost; Bartollini's monument of Fossombroni; Vasari's Unbelief of St. Thomas; Ricci's monument of Signorini; Foggini's monument of Galileo, with his bust, carved in 1737. His remains were left in unconsecrated ground for more than a century. Da Settegnano's monument of Marsuppini, in the 15th century style. Monument of Filicaja, the poet, author of "Italia! oh, Italia! thou so crowned!" and other fine sonnets; Bronzini's Descent from the Cross. The marble pulpit is carved with Majano's bas-reliefs.

In the convent adjoining are the Pazzi Chapel, by Brunelleschi, with the Four Evangelists and Twelve Apostles. L. della Robbia's terra cottas; and some frescoes by the Giotto school; including T. Gaddi's Last Supper, in the refectory, now used as a carpet factory.

Near the Santa Croce are the Piazza and houses of the Peruzzi, on the site of a Roman amphitheatre.

Of other churches the following are the most remarkable:—

3. *St. Ambrogio*, near Porta alla Croce. Here are—C. Roselli's Translation of the Miraculous Chalice. Tomb of A. Verrocchio.

4. **Santa Annunziata*, or '*Nunziata*, at the end of Via dei Servi, founded in the 13th century, by a brotherhood called the Servi, or Servants of the Madonna, the colonnaded court or atrium in front being at the cost of the Pucci family. At the circular east end are several richly-decorated chapels. It contains a series of twelve beautiful *Frescoes*, chiefly by Del Sarto, which rank among the most excellent of his works, for which he was styled "Andrea senza errori," or, faultless Andrew. They were engraved in 1832-33, by Alchiari. His celebrated Madonna del Sacco, rather faded, in the Servi cloister, is so called because St. Joseph leans on a sack. Within are the following chapels:—

Annunziata Chapel.—Cavalline's Annunciation; believed to be a miraculous picture done by angels, and shown only at the festa. Head of Christ, by Del Sarto, at the silver altar.

Romoli Chapel.—P. Perugino's Madonna enthroned.

Virgine del Soccorso Chapel.—G. da Bologna's crucifix and bas-reliefs.

Bandinelli Chapel.—Bandinelli's marble Pietà, with his own portrait, as Nicodemus.

Medici Chapel.—S. Donatello's tomb of Orlando de' Medici. S. Gallo's tomb of A. Marci-Medici is at the tribune.

St. Lucia Chapel.—Works by Fra Angelico, A. Allori, Vasari, etc. It belongs to the Painters' Guild, now the Academy, founded 14th century.

5. *SS. Apostoli*, near Ponte Vecchio, across the Arno, is a half-Lombard church, on the site of one founded by Charlemagne and his peers. It has some old frescoes.

6. *Badia di S. Benedetto*, in Via dei Lebrai, near the Piazza Granduca, rebuilt 1625, in the shape of a Greek cross, for the Benedictines. Its tall campanile was built by Arnolfo. It contains a marble Madonna (over the door), and B. Guigni's tomb, by Mino da Fiesole; tomb of J. Pandolfini, by Majano: the Assumption, by Vasari; Fra Lippi's Madonna and Angels, in the Bianco chapel. In the corridor are some early frescoes of the history of St. Benedict, said to be by Massacio and Bronzino.

7. **Carmine*, or Carmelite, church and convent, rebuilt 1771, after a fire which destroyed the whole except the *Brancacci Chapel*, which contains a series of twelve frescoes, by three masters of the 15th century, of great value in the history of modern painting. They were commenced by Masolino da Panicale, continued, 1425-27, by his pupil, Massacio (*i.e.* dirty Tom, his real name being Tommaso Guidi), and finished by Filipino Lippi.

The subjects of the **Frescoes*, beginning on the left wall of the chapel, are as follows:—Massacio, Expulsion of Adam and Eve; Lippi, St. Paul visiting St Peter in prison; Massacio, Christ and the Tribute Money. The last of the Apostles is a portrait of the painter. Lippi, Restoring a young man to life, begun by Massacio; Lippi, St. Peter preaching before Nero; Massacio, Sick cured by the Apostle's shadow (portrait of Masolino to the right of St. Peter); Massacio, St. Peter baptising; Massacio, St. Peter giving alms; Masolino, St. Peter curing the lame man, and Recovering Petronilla; Lippi, Crucifixion of St. Peter and Simon Magus (portrait in the right corner); Masolino, Adam and Eve in Paradise; Lippi, St. Peter delivered from prison. Notice also, Rovizzano's tomb of P. Soderini, perpetual Gonfaloniere, in 1502; a Madonna, by a Greek artist; Sarcophagus of St. Andrew Corsini, in the Corsini chapel; Ghirlandajo's Holy Supper, and other frescoes, in the refectory.

8. *Certosa*, or the Cemetery Church, has some old tombs.

9. *S. Felice*, corner of Via Romano. Fra Angelico's altar-piece; with a Christ and Peter Walking on the Sea, by M. and R. Ghirlandajo, and another altar-piece, by S. Rosa.

10. *Santa Felicità*, near Ponte Vecchio, an ancient church, restored in 1736. Monument of Cardinal de Rossi. In the Capponi Chapel is a Descent from the Cross, by Pontormo; who, with Bronzino, painted the Evangelists, in the vault.

11. *S. Firenze*, built 1645, and dedicated to St. Philip Neri. Some ancient altar-pieces of the 14th century are seen here.

12. *S. Girolamo* (St. Jerome), built 1515, has R. Ghirlandajo's St. Jerome doing Penance.

13. *S. Jacopo tra Fossi* (beyond the fortifications).—In the Morelli Chapel is Del Sarto's Noli me tangere, his oldest work in oil.

14. *S. Leonardo's Church*, at Porta Miniato.

15. **S. Lorenzo*, in Piazza di S. Lorenzo, a brick building, begun 1425, by Brunelleschi, to contain the Medici monuments, on the site of one consecrated 393, by St. Ambrose (the friend of Zenobius, its bishop), and burnt 1417. It is of brick, cross-shaped, 250 feet long and 171 through the transepts, with three aisles, but wanting a façade, for which M. Angelo left designs. The following chapels are the most remarkable:—

Cappella degli Opera.—F. Lippi's Annunciation and a predella; near which are A. Bronzino's fresco of the Martyrdom of S. Lorenzo, and two pulpits, by Donatello, with reliefs of the Life of Christ, and his four saints, in stucco. At the high altar a Crucifix, by B. Cellini; fronting this a slab, marked "Pater Patriæ," to Cosimo or Cosmo de' Medici (1464).

Old Sacristy—Donatello's carved Evangelists and his tomb of Giovanni de' Medici (1428), the father of Cosimo and founder of the church. A Verrocchio's tomb of Pietro and Giovanni de' Medici (1472). R. del Garbo's Birth of Christ.

New Sacristy or *Depositi Chapel*, constructed by M. Angelo, 1525–71. It contains his famous **Statues* of Giuliano de' Medici, Duke de Nemours, brother of Leo X., and of Lorenzo, Duc d' Urbino, the father of Catherine; the casts of which are in the mediæval court of the Crystal Palace. With the former are the figures of Night and Day; and with the latter those of Morning and Evening. Also an unfinished Madonna, by M. Angelo, attended by two saints—S. Damiano (by Montelupo), and S. Cosimo (by Montorsoli). Several niches are empty.

**Medici* or *Principi Chapel*, founded by Ferdinand I. 1604, is behind the choir, and is a splendid octagon mausoleum covered with rich marbles, jasper, agate, giallo antico, and other precious stones, in the Florentine style, as practised at the government mosaic factory; small minute pieces being laid together in imitation of paintings, coats of arms, flowers, and other ornaments, with the nicest effects of shade and colour. It forms "the richest crust of ornament that ever was lavished on so large a surface." Here are G. da Bologna's statue of Ferdinand I. the founder, and P. Tacca's Cosimo II. Benvenuti's frescoes in the cupola are a late addition.

The cloister of the convent leads to the Lorenzo Library, or

Biblioteca Laurenziana, founded by Clement VII. of the Medici family. Open daily. It was erected by M. Angelo and Vasari.

Facing the church is Bandinelli's statue of Cosimo I.'s father, Giovanni, which used to stand in the Palazzo Vecchio.

16. *Santa Lucia Church.*—D. Ghirlandajo's Birth of Christ, at the high altar.

17. *Santa Lucia de' Magnoli.*—Terra cotta, by L. della Robbia; D. Veneziano's Madonna and Saints.

18. *S. Marco* church, in the Piazza di S. Marco, near the Cathedral, attached to a Dominican convent, now untenanted, of which Savonarola, the reformer, and Fra Angelico and Fra Bartolommeo, were brothers (frari). Begun 1436-7, by Michelozzo, and the front completed by Fra Pronti, 1777. Over it is Giotto's Crucifix, on a gold ground. In the choir, an illuminated missal by Fra Benedetto (the brother of Angelico), and a psalter, by Fra Eustachio (1505). In the

Salviate Chapel, by G. di Bologna, 1588, are seven Statues of S. Antonino, S. Thomas, S. Dominic, etc., by G. di Bologna and Francavilla; three Angels, by Portigiani; pictures by Bronzino.

Chapel of the Sacrament, by Silvani (1678). Paintings by Passignano, S. di Tito, etc. Near this a Virgin and Saints, by Fra Bartolommeo.

Cappella Ricci.—Ancient mosaic of the Madonna and Saints, of the 18th century, brought from old St. Peter's at Rome. There are also monuments of Pico della Mirandola (a sort of Admirable Crichton), G. Benevieni and A. Poliziano, or Politian (1494).

The cloisters, chapter-house, corridors, and even the cells of this convent are ornamented with *frescoes* by Poccetti, Gherardini, etc., but especially with the works of Fra Giovanni da Fiesole, or Fra Angelico as he is called, the earliest of the 15th century artists of the Florentine school. They occupied him about nine years (1436-45), and he always began with prayer. The subjects are generally illustrative of the sufferings and death of Christ, and the acts of S. Dominic and other saints. In the refectory is D. Ghirlandajo's Last Supper. From this convent, which is now used as a barrack, Savonarola and two others, were taken and hung in the Piazza Granduca, 23rd May, 1498. He is described as "Apostolicus" in the inscription in his cell. Bishop Ricci was confined here before his recantation.

19. *Santa Maria Maddalena di Pazzi*, in Via Borg Pinti. Built by Brunelleschi and G. da Sangallo, who added the clock-tower, 1479. Over the front is Poccetti's fresco of St. M. Magdalene. It contains S. di Tito's Christ in the Garden; Pontormo's Madonna and Saints; Fra Angelico's Coronation of the Virgin: and in the chapter house, Perugino's Devotion of the Cross, to see which leave from the Archbishop must be asked.

20. *Santa Maria Maggiore*, built in the 13th century, on the site of a very early church. It has a St. John by A. Gaddi; and is annexed to a convent.

21. **Santa Maria Novella*, with its extensive Dominican Convent, was built in the Italian-Gothic style, 1256-1357, by certain brothers of the order; the front being completed in 1470. Over the great door is one of Giotto's Crucifixions. There is a tall campanile attached. The cloister adjoining, with its arched tombs, dates from 1300.

This large and imposing church, now in course of restoration, was so much admired by M. Angelo, that he used to call it his Sposa, or Bride. It is an Italian-Gothic cross, 320 feet long, with three naves, between pointed arches, which purposely diminish towards the high altar, to increase the perspective effect. Close to the door is Settignano's tomb of Santa Beata Villana. Its chapels are as follows:—

Choir Chapel.—This is covered by D. Ghirlandajo's frescoes, finished 1490. On one wall are several pictures of the History of St. John the Baptist; the first of which contains portraits of Politian, of the Tornabuoni family, and of others of his friends and patrons; and the second is a celebrated portrait of Ginevra de' Benci, a young and beautiful Florentine lady. On the opposite wall is the History of the Virgin, in seven pictures, with portraits in the first, of the painter, of his father and brother, of three of the Medici, and of another patron, Tornaquinci. Round the large stained window, are frescoes

of the History of St. Dominic and St. Peter the Martyr; and four of his Evangelist are in the ceiling.

Gondi Chapel. — Here is Brunelleschi's wooden Crucifix, which he carved to rival that at Santa Croce, and which so astonished Donatello that he cried out, "You make Christs, while I make puppets."

Gaddi Chapel.—Two tombs by M. Angelo. Bronzino's Raising of Jairus' Daughter. Bas-reliefs by G. dell' Opera.

Strozzi Chapel, in the transept.—Frescoes of the Heaven and Hell of Dante, full of figures, by Andrea Orcagna (assisted by his brother Bernardo); one of whose works, the Coronation of the Virgin, is in the National Gallery. His best work is here, viz., the altar-piece of Christ and the Virgin on a Throne, with his name on it, painted 1357.

Sacristy.—Three reliquaries by Fra Angelico; and Massacio's Crucifix.

Pasquali Chapel.—Vasari's Resurrection, painted over a work of Massacio's, the Italian Trinity, discovered in 1857. Near M. Lazzaro's pulpit is Ghiberti's bronze monument of Fra Leonardo; also one of Joseph, Patriarch of Constantinople, who attended a Council here, 1439.

Rucellai Chapel.—Cimabue's Madonna and Child, a large picture on a gold ground, said to have been carried in solemn procession from the painter's studio to the church. Monument of P. Rucellai.

Filippo Strozzi Chapel.—B. da Majano's marble tomb of the founder; F. Lippi's frescoes of St. John restoring Drusiana; St. Philip driving away the Dragon, etc.

Chiostro Vecchio (old cloister), or Chiostro Verde, built 1320, and so called from the prevailing shades of its cameo frescoes of the Deluge, by P. Uccello. Hence through corridors lined with early frescoes, to the old Chapter House, or

Cappella Degli Spagnoli, built 1350, by Fra Jacopo, and covered all over with frescoes, by Memmi and T. Gaddi, of the school of Giotto, now much decayed, and very ill lighted. The subjects are the Church Militant and Triumphant, with the Life of St. Thomas Aquinas, a great Dominican doctor. There is a profusion of figures, many of them portraits of eminent personages of the day, as Benedict XI., Clement V., Philip of France, Petrarch, Laura, Boccaccio, Cimabue, etc.; and the Domini Canes, or faithful black and white Dominican dogs, are seen driving away the heretical wolves from the flock. Gaddi's frescoes on the west side include niched figures of 14 Christian Virtues and Sciences, coupled with portraits of eminent exemplars, in this order:—Civil Law and Justinian; Church Law and Clement V.; Speculative Theology and Peter Lombard; Practical Theology and S. Boëthius; Faith and Dionysius the Areopagite; Hope and John of Damascus; Charity and St. Augustine; Arithmetic and Pythagoras; Geometry and Euclid; Astronomy and Ptolemy; Music and Tubal Cain; Dialectics, or Logic, and Aristotle; Rhetoric and Cicero; Grammar and Priscian.

Chiostro Grande.—Under the arcades are frescoes of the Life of S. Dominic, etc. In the refectory, frescoes by Bronzino. In the Spezieria, where the monks prepare their noted essences, liqueurs, and perfumes (especially the alkermes which makes a pleasant drink with barley water), are S. Aretino's 12 paintings. Facing the church are two obelisks on bronze tortoises, by G. da Bologna. The open loggia of Brunelleschi, opposite, were restored in 1789. It presents a gay scene on a church festa, when the people come out with their dresses and banners.

22. *Santa Maria Nuova*, near the Piazza di Duomo, built 1418, as the church to an excellent hospital and medical school, founded 1287, by Falco Portinari, the father of Dante's Beatrice. In the loggia are wall paintings, by L. de Bicci. Within are Allori's Madonna on a Throne, Castagno's Magdalen, D. Veneziano's Flight into Egypt, and Van der Goes' Altar-piece. Remains of Fra Bartolommeo's Last Judgment, in the cemetery.

23. *St. Martino*, an oratory of the Buonuomini, founded 1441, and adorned with 12 pictures of works of charity.

24. *Or' S. Michele*, or S. Michele in Orzo (*i.e.*, among the barley), in the market, near Piazza Granduca, was first built for a granary on arcades, and converted into a church in 1337, by T. Gaddi, afterwards altered by A. Orcagna. Arnolfo's old Gothic church, which it replaces, is now called S. Carlo. The upper story, since 1359, is used for the archives, while the lower or church part rests on the ancient market pillars. We here have examples of two arches divided by columns included within a larger arch, as in some Norman churches. It has some old frescoes (Gaddi's Jesus in the Temple), good stained windows, and a beautiful marble **Tabernacle*, by Orcagna, 1359, most richly carved with reliefs from the history of the Virgin, and standing behind an elegant screen to match. It contains an image of the Virgin. There are also a marble group, by F. da Sangallo, and Mino da Fiesole.

Around the church is a series of niched statues, erected by the old trading guilds of Florence, whose arms are placed over each. Among them are Donatello's St. Mark, St. George, and St. Peter; G. da Bologna's St. Luke; Ghiberti's St. John the Baptist, St. Matthew (bronze), and St. Stephen; N. di Banco's St. James and St. Eloy (or St. Eligius), and four saints in a group; besides A. del Verrocchio's St. Thomas, and B. da Montelupo's St. John the Evangelist.

25. *S. Miniato.* See page 126.

26. *S. Niccolò*, across the Arno, near Porta S. Niccolò, built by Vasari. It suffered from the inundations of the river in 1557, and has a campanile in which M. Angelo hid away from the Imperialists. A. Allori's Sacrifice of Abraham and St. Catherine; D. Ghirlandajo's Madonna and St. Thomas, in the sacristy.

27. *Ognisanti*, or All Saints, annexed to a Franciscan House, and restored in 1627. It has L. Della Robbia's reliefs on the door way; D. Ghirlandajo's St. Jerome; Botticelli's St. Augustine, etc.

28. *S. Onofrio*, now secularised. Here a *Cenacolo* was discovered, which is placed in the Egyptian Museum. See page 121.

29. *S. Remigio* near the Piazza Granduca, has a chapel founded by Dante's family; an Annunciation by Orcagna; another by Fra Angelico, and an Entombment by Giottino, a rare artist of the 13th and 14th centuries.

30. *S. Simone*, has an altar Tabernacle, by L. della Robbia, and a St. Peter, by Cimabue (?).

31. *S. Spirito*, in the Oltrò Arno, near the Trinità Bridge, an Augustine Church, begun 1433, by Brunelleschi, and finished 1483, close to the remains of one burnt by fire. It is a handsome Corinthian cross, 296 feet long, with 38 chapels and cupola. The choir and altar are richly decorated. It has a fine campanile. Entering, we have P. di Cosimo's Assumption; M. Bigio's marble Pietà; and near it, A. Sansovino's St. Nicholas.

Nerli Chapel.—Filippino Lippi's Madonna, St. Martin, etc.

Corbinelli Chapel.—Sansovino's carvings. Near this, R. Ghirlandajo's Christ on the Cross.

Bettore Chapel.—Giotto's Madonna.

Billotti Chapel.—Botticelli's Madonna.

Frescobaldi Chapel.—Pumpaloni's tomb of a countess of the family. Botticelli's Annunciation.

The octagonal *Sacristy* is by Cronaca and Sansovino. The cloisters of the 15th and 16th centuries, by A. Parigi and Ammanati, are adorned with frescoes.

32. *S. Stefano*, is an ancient church.

33. *Santa Trinità*, built 1250, in the Gothic style, and restored by Buontolenti. The

Sassetti Chapel, near the high altar, is full of D. Ghirlandajo's frescoes of the life of St. Francis d'Assisi, completed 1845, the best of which is the Saint's Death. This series contains portraits of Lorenzo de' Medici and other eminent Florentines.

Bartholini Chapel.—Annunciation, by Camaldolent.

The *English Church* is in Via Maglio. In Via Tornabuoni is the Libraria Evangelica, where the evangelical propaganda is carried on, by means of tracts, etc., and colportage. The *Casa Salviani*, in Via Chiara, is the college for theological students of the Valdesi or Vaudois Church, established here in 1806, by the assistance of the Free Kirk of Scotland. It was transferred from Torre, were it was first founded, 1855, by the exertions of Dr. Gilly and General Beckwith.

PALACES. — **Palazzo Vecchio*, in the Piazza Granduca, the old seat of the Republican and Ducal Government, now of the Chamber of Deputies and Foreign Office, is a fine massive and somewhat gloomy pile, remarkable for its machicolated battlements; and was begun 1298 by Arnolfo di Lapo, so as to take in an older bell tower or Torre della Vacca, 260 feet high, now its most conspicuous feature, which used to toll to bring the citizens together. The palace was afterwards enlarged and completed by T. Gaddi, Andrea Pisano, and Vasari. It is in the style of a feudal castle, having on its front blazoned coats of arms, among which figures the red lily or giglio on a white field, which was adopted as the city arms in 1251. Cosmo I. resided in it for a few years (from 1540-50) till he moved his court to the Pitti Palace, across the river. There is a communication between the two all the way, by means of the Old Bridge.

Two colossal marble statues flank the palace entrance; one, a *David, by M. Angelo, when he was only 29; the other, Hercules and Cacus, by B. Bandinelli, who is also the author of one of the Termini. The Fountain of Neptune, with his horses and Tritons, is by Ammanati, 1565; the bronze statue of Cosmo I., on horseback, is the work of G. da Bologna. It stands near the Uggucconi Palace, built by A. Palladio.

On the south side of the square is the Loggia de' Lanzi, a beautiful structure resting on arches and pillars, designed by Orcagna, 1356, for the popular assemblies, but actually built after his death; and so called because the Medici Dukes used it as a guardhouse for their lansquenets, or lanzichenecchi.

Among the groups of statuary placed here, the best is B. Cellini's bronze Perseus, the casting of which he relates in his "Autobiography." Others worth notice are—G. da Bologna's Rape of the Sabines; a Dying Ajax, an antique (restored by Salvetti); Donatello's bronze Judith and Holofernes, and G. da Bologna's Centaur.

The inner court of the palace is surrounded by columns, decorated with arabesques by Michelozzi or M. di Faenza; and has a handsome fountain, with a bronze Cupid, by A. Verrocchio.

On the first floor is the Grand Saloon, Sala de' Cinque cento, a dark room, 160 feet long by 80 broad and 64 high, built 1495, for popular meetings, by Cronaca, at the instance of the reformer Savonarola. Here the Tuscan Parliament met in 1849. It contains a series of statues—as Bandinelli's Cosmo I., Clement VII., Charles V.; M. Angelo's Victory and a Prisoner, unfinished, and intended for Pope Julius's tomb; and several allegorical figures by V. de' Rossi. Vasari's 34 pictures in the ceiling and walls relate to events in the history of the city and the wars with Pisa, etc. One of the four corner pictures, on slate, by Ligozzi, Cigoli, is the Reception of Boniface VIII. in the Jubilee year, 1300, when twelve ambassadors from as many different states were all Florentines. They are said to have represented France, England, Germany, Bohemia, Ragusa, Pisa, Verona, Naples, Sicily, Camerino, Malta, and the Khan of Tartary! The Salla della Udienza or Audience Chamber is painted in fresco by Salviati, and has a door by B. de Majano. On the second floor are many portraits of great Florentines, with one of Duchess Bianca Cappello; an armoury and a private chapel, painted by R. Ghirlandajo.

*GALLERY OF FLORENCE, *Venus de Medici, etc.* This magnificent collection is open daily, from 9 to 3; and is contained in the

Uffizi, or Offices, a range of buildings forming 3 sides of an oblong court, between the Palazzo Vecchio and the Arno, about 500 feet long, and 125 broad; originally serving as part of the corridor—250 or 260 fathoms long, to the *Pitti Palace.* It was constructed by Vasari, 1560-74, as an open loggia or roofed terrace, but afterwards filled in with windows and enclosed. To this, other rooms, as the Tribune, Niobe room, etc., were added by Buontalenti, and later architects. Part of the east wing, near the Archives, is occupied by the Italian

Senate. The Etruscan Gallery dates from 1853. The collection was founded by Cosmo I., and succeeding Princes of the Medici family.

It comprises paintings of all the Italian and Foreign schools, ancient and modern sculpture, designs and engravings, bronzes, gems, pottery, etc., the archives, and the Magliabecchi Library; most of which are on the first floor. Shops fill up the Doric colonnades below. The entrance is near the Piazza Granduca. Around the court in an interesting series of niched marble statues, of modern date, of eminent Florentines; as the founder, Cosmo I. (by G. da Bologna); Lorenzo the Magnificent; Orcagna (by Duprè); Niccolò da Pisa (by Fedi, one of the best); Giotto (by Duprè, the sculptor of the Dead Abel); Donatello (by Torrini); Alberti, da Vinci, M. Angelo, Dante, Petrarch, Boccaccio, Machiavelli, Guicciardini, Amerigo Vespucci, Galileo, P. Michell, Mascagni, Cesalpino, S. Antonino, Accorsi, Guido, B. Cellini, F. degl' Uberti, P. Capponi, G. de' Medici (or Delle Bandi Neri), and Ferucci.

First Vestibule from the stairs.—Bronzes of Venus and Bacchus; busts of the Medici, including Cosimo, or Cosmo (*pater patriæ*, as he is called), the founder of the family; which derives its name from *Medicus*, and whose arms are the three pills or balls now adopted by pawnbrokers. He died 1464. Also Lorenzo the Magnificent, whose life with that of his son, Giovanni (Leo X.), was written by Roscoe; Giuliano, or Clement VII.; and Cosmo I., the first Grand Duke. Catherine de' Medici (or Medicis, as the French spell it), grandniece of Clement VII., was the mother of Francis II., and two other Kings of France, and mother-in-law to Mary Stuart.

Second Vestibule.—Wolf, dogs, and boar; statues of Angustus and other Emperors. This leads into the three

Corridors, surrounded by paintings of the old masters (13th to 15th centuries); among which are Giottino's Entombment and Fra Angelico's Altarpiece, with some good frescoes by Giotto and Cimabue. Here are 534 portraits; busts of the Roman Emperors, and 14 sarcophagi. Among the busts, the most striking are Nero, Otho, Titus, Antoninus Pius, M. Aurelius, Caracalla, and Commodus. About three parts up the first long (or east) corridor turning to the left, is the

Tribune.—A small close octagon room, about 24 feet diameter, containing a "world of art," the gems of sculpture and painting of the whole collection. It was constructed by Buontalenti, and has a marble floor and a mother-of-pearl dome. Here stand five master-pieces of statuary; and, first of all, the "statue that enchants the world," the

1. **Venus de Medici*, an undraped figure, so called because placed here by Cosmo III. of the Medici family, and so well known by the copies of it circulated everywhere. It was found at Villa Adriana, broken in three pieces, and wanting the right arm and half of the left, which were restored by Bernini. It is 4 feet 11¼ inches high, of pentelic (or Athens) marble, and is said to be the work of Cleomenes, the son of Apollodorus. 2. *Apollino*, or *Little Apollo*, 4 feet 6 inches high, and attributed to Praxiteles. 3. *Arrotino*, a figure whetting his knife, found at Rome, in the 16th century, and supposed to be a Scythian preparing to flay Marsyas. 4. *I Lottatori*, or The Wrestlers,—one head of which has beeen restored 5. *Dancing Faun*. Head and arms restored by M. Angelo.

The Paintings in this room are—L. Carracci's Eliezar and Rebecca; L. Cranach's Adam and Eve; E. Dürer's Adoration of the Magi; Domenichino's Portrait of Cardinal Agucci; Titian's Venus and Cupid; M. Angelo's *Holy Family, in a Circle—painted for A. Doni; Lanfranco's St. Peter near the Cross; Parmagiano's Holy Family; A. Mantegna's Circumcision, Adoration of the Magi, and Resurrection; A. del Sarto's *Madonna, St. John the Evangelist, and St. Francis; Correggio's Head of St. John the Baptist; B. Luini's Herodias and the Baptist's Head; Titian's portrait of Cardinal Beccadelli; Correggio's Holy Family in Egypt; Titian's *Venus, with the flowers and the Dog. This is "Titian's Venus," supposed to be the portrait of the mistress of the Duke d'Urbino. Guercino's Samian Sibyl; Raphael's portrait of Maddalena Doni (or one of the Doni family), painted 1505; P. Veronese's Madonna and Child, St. John, St. Catherine, etc.; A. Carracci's Bacchante; Raphael's *Portrait of Pope Julius II. (a copy is in our National Gallery); *Madonna del Cardellino (so called from the goldfinch in the Infant Saviour's hands—painted as a wedding gift to surprise a friend); Vandyke's portrait of J. D. Montfort; Perugino's *Holy Family and St. Sebastian; Raphael's St. John Baptist, Madonna del Pozzo; Spagnoletto's St. Jerome; G. Romano's Virgin and Child; O. Alfani's Holy Family. Raphael's *Fornarina, so called; his mistress, the little baker's daughter, but differing from the Barberini and other Fornarinas; some say it is Vittoria Colonna, or Beatrice de Ferrara; others attribute the painting to Giorgione. Rubens' Hercules, between Venus and Minerva; Schidone's Holy Family; Guido's Madonna; Correggio's Virgin and Child; F. Barrocci's portrait of Duke d'Urbino; Fra Bartolommeo's *Job and Isaiah; Vandyke's portrait of *Charles V. on Horseback, by the Sea Shore, D. de Volterra's Massacre of the Innocents; L. de Leyden's (or Di Olanda's) Christ at the Column.

Scuola Toscano or *Tuscan School*, in two rooms.—Some of the best are Massacio, a fresco; Da Vinci, a portrait, and Medusa's Head; J. Chimenti or Empoli, St. Ives and the Widows and Orphans; Fra Angelico, four pictures of the Virgin; Da Vinci, Adoration of the Magi; R. Ghirlandajo, S. Zanobio (two pictures); F. Bartolommeo, Holy Family, his last work; Artemisia Lomi's Judith with Holofernes' Head by a female pupil of Guido; Bronzino, Christ in Limbo, with some fine females heads; Vasari, portraits of L. and A. de' Medici. At the back of this room is the *Cabinet of Mediœval Glass and Pottery*, and Majolica ware; that is, pottery decorated with paintings, by Raphael, the Carracci, etc.

Italian School.—Guido's Virgin; Caravaggio's Medusa's Head; Canaletto's Venice; Titian's Christ and the Pharisees; P. della Francesca's Portraits of Duke d'Urbino and his wife.

French School.—Fabre's Alfieri and the Countess of Albany: N. Poussin, Theseus finding his father's sword; G. Poussin, Landscape: Borgognone, Battlepieces; Mignard, portraits of Madame de Sevigné, and Madame de Grignan.

Flemish School.—Rubens' Venus and Adonis; Holbein, portraits of More, Southwell, and Francis I. on horseback; L. Cranach's Luther, his wife, Melancthon, and the Electors John and Frederick.

Dutch School.—Landscapes and portraits, by Jan Steen, G. Dow, Ostade, Rembrandt, Ruysdael, Vander Velde.

Next to the French School, at the further corner of the long gallery, near the Arno, is the

Cabinet of Gems.—Decorated with columns of alabaster and verde-antico. Contains about 400 objects, cameos, vases, etc., in Florentine mosaics and precious stones. Cameo of Savonarola, by Corniole; Triumph of Cosmo I., by D. Romano; Bas-reliefs in gold and mosaic, by G. da Bologna; Clement VII.'s crystal casket, by V. Vicentino, intended as a wedding gift for Catherine de' Medici; lapis lazuli cup, by B. Cellini; and a plate in crystal and gold, by the same; Venus and Cupid, in porphyry, by Pescia.

Turning into the long west corridor, the first room with one behind it, is given to pictures of the

Venetian School.—Many of them portraits. Giorgione's General Gattemalata; Titian's Sansovino, and Catherine Cornaro; portraits, etc., by Bordone, Tintoretto, P. Veronese, Morone, Bassano.

Next to these is the corridor leading to the Director's room and Medal room. Here are Italian sculptures of the 15th century, including bas-reliefs, by N. della Robbia, Donatello, Rossellino, B. da Majano, A. Verrocchio, and an unfinished Virgin and Child, by M. Angelo. *Medals and Coins*, placed here by Ferdinand II., to the number of 80,000, including 9,000 imperial medals, all arranged chronologically, and especially rich in Italian specimens. The stairs next to the corridor lead to the

Etruscan Rooms.—Collection of vases, urns, amphoræ, inscriptions, etc., from Etruscan tombs, at Volterra, Chiusi, and Val Chiana. A corridor leads hence towards the Ponte Vecchio and Pitti Palace. Notice the portraits of the Medici family. Next to these are two rooms containing

Portraits of Painters (about 350) painted by themselves; an interesting collection begun by Cardinal L. de Medici. The Medici Vase, with a bas-relief of the sacrifice of Iphigenia, is in the middle of one room. Among the portraits are C. Allori, C. Dolci, A. Allori, Cigoli, L. Lippi, F. Zuccheri, L. Giordano, Empoli, Sodoma, A. del Sarto, Vasari, M. Angelo (muscular and rugged), Romano, Raphael (in the centre of a screen), Perugino, Massacio, S. Rosa, L. da Vinci, looking "wise and grave, like a lion" (*Mendelssohn*), F. Barocci, Annibale Carracci, Giorgione, Pordenone, Agostino Carracci, Caravaggio, Titian, Parmegianino, Guercino, L. Bassano, Guido, Domenichino, Albano, F. Bassano, A. Dürer, Honthorst (G. della Notte), Q. Matsys, Rembrandt, G. Dow, Velasquez, L. Cranach, Vandyke, Rubens, Kneller, Holbein, Jordaens, Reynolds, Borgognone, A. Kauffmann, Sassoferrato, Mengs, Overbeck, Northcote.

Here, also, is a Libreria or Library of 6,000 works on art.

Cabinet of Inscriptions.—Greek and Latin, with statuary.

Cabinet of the Hermaphrodite.—So called from a statue resting on a panther's skin. Here is a Ganymede, restored by B. Cellini. Heads of Alexander Brutus (unfinished), by M. Angelo; and Mask of a Faun, done by him at the age of 15. Two small rooms open out of this containing

Cameos and Intaglios, to the number of 4,000, besides Majolica ware. The Italians have long been famous for their cut gems.

Hall of Baroccio or *Barocci.*—So called from Barocci's painting of the Madonna, praying Christ to bless the Charitable. Other works are Honthorst's Christ and the Angels; Mantegna's Elizabeth, Duchess of Mantua; Velasquez' Philip IV.; F. Lippi's Adoration of Magi; Rubens' Bacchus and Nymphs. Notice the tables of Florentine mosaic, inlaid with flowers and shells of different marbles; one of which, designed by Antelli, 1613, took 25 years in making.

Hall of Niobe, constructed in 1779, and so called from an excellent group of sixteen statues, of Niobe and her children, pursued by Apollo and Diana; found at Porta S. Paolo, Rome, in 1583. Paintings—by Vandyke, the Mother of Rubens; Snyders, Boar Hunt; Rubens, Henry IV., at Ivry, and his Entry into Paris; Lely, portrait of Prince Rupert and Monk. The next rooms contain

Ancient Bronzes.—Statue of the Orator, found near the "reedy Thrasymene." A singular Chimera, from Arezzo; an Idolino, or Young Man, found at Pesaro, 1530; Etruscan statuettes, animals, utensils, inscriptions; with some Christian relics. A niello of the Assumption of the Virgin, by M. Finiguerra, 1452.

Modern Bronzes.—Fine Mercury by G. da Bologna; B. Cellini's Cosmo I., a bust, and his models of the Perseus; Ghiberti, Sacrifice of Abraham; other subjects and models by Pollajuolo, Donatello, Verrocchio, Cigoli, etc.

At the end of the long west corridor are several pieces of

Modern Italian Sculpture—Bacchus and Faun, by M. Angelo; another Bacchus, by Sansovino; St. John Baptist, by B. da Majano; another, by Donatello; and a David and Goliath, by the same. Copies of the Belvedere Venus, Laocoon, etc. The rooms at the corner are devoted to

Designs and Engravings.—About 20,000 designs, from Giottino to the 16th century; and upwards of 30,000 engravings, many of which have been photographed. Permission to view, to be obtained from the Director.

Egyptian Museum, formed by Rosellini. This is now removed to Via Faenza, where it fills three or four rooms; at the end of which is the Cenacolo di Foligno, or Last Supper; a fresco discovered in the suppressed nunnery of S. Onofrio delle Monache, in 1845, and bought for 12,000 scudi. It is assigned to Raphael, from an inscription, "RAPL. V. R. S.," and is dated "MDV.;" but some judges give it to Pinturicchio.

Biblioteca Magliabecchiana, under the portico of the Uffizi. Open nine to four. Bequeathed, 1714, by A. Magliabecchi, a voracious reader and book collector, with a wonderful memory. It numbers 170,000 vols. and 12,000 MSS. Among the literary curiosities are two Mayence Bibles, 1462. The first book, Cicero ad Familiares, printed at Venice, 1469. The Landini Dante, Florence, 1481. The first Homer printed at Florence, 1488.

The Italian Senate now meets in the Saloon, originally the Medici Theatre, and remarkable as the first modern theatre in Italy, having been built by Buontalenti, 1581.

Pigafetta, the historian (as quoted by Mr. T. A Trollope, in his "Impressions of a Wanderer," speaks of a "distillery" in the Uffizi, where the most skilled masters of the art were continually employed in distilling waters of virtue, extracting oils, and composing ungnents, confections, liqueurs, medicaments, and powders, for the Grand Duke; who gave them to prelates, ambassadors, and nobles; and most charitably to all when prompt remedies were required; thus showing himself in truth, as well as in name, a real *Medico*, generous and kind to those in need. The Medici spent large sums in these secret compounds, some of which are known as the "Unto da fuoco del Siciliano," the "Oro potabile del Pugliesi," the "Aqua levor le margine del vojuolo del Duca di Mantova," etc., and very much resembled quack medicines.

The *Pitti Gallery.—The next in importance to the Uffizi, is at the *Palazzo Pitti*, late the seat of the Grand Ducal Court, in Oltr'Arno; begun 1440, from the designs of Brunelleschi, for Luca Pitti, a rich merchant, who wished to rival the Palazzo Vecchio, and sold in 1549 to the Medici, who thenceforth made it their residence. Including the wings, which were added by Parigi, in the 17th century, the façade is 490 feet long, three stories high in the middle, each story 40 feet high, with large windows 24 feet apart. The whole front is constructed of brown rusticated stone blocks; but, unfortunately, it wants a cornice at the top. The court behind leading out to the Boboli Gardens, consist of three orders, one above another, and also rusticated. It contains a grotto faced by a Doric colonnade, with some statues; one of which is a Moses produced out of an antique torso.

On the first story of the Palace is the Gallery of about 500 paintings, distributed in several rooms, named after the planets, and decorated with allegorical subjects in compliment to Cosmo I., by P. de Cortona. They are approached by a Sala delle Nicchie, containing six niched statues. Gallery open 10 to 3. Some beautiful Florentine mosaics are to be noticed.

Venus Room (Camera di Venere).—Tintoretto, Cupid, Mars, and Venus; Garofalo, St. James; Rubens, Landscapes; Cigoli, St. Peter Walking on the Sea; Titian, Marriage of St. Catherine.

Apollo Room.—P. Veronese, portrait of his Wife; A. del Sarto, Holy Family; Murillo, Virgin. Raphael, *Portraits of Angielo and Maddalena Doni; 1607; Portraits of Leo X. and Cardinal de Medici, and Cardinal Rossi. Fra Bartolommeo, a Pietà; Cigolo. Taking down from the Cross: the face is that of a beautiful young man.

Mars Room.—Guido's, Magdalen. Raphael. *Madonna della Seggiola (of the chair), a fine work; the only one in which the eyes are not cast down. Rubens, portraits of himself, his brother, Lipsius, and Grotius; Raphael, Holy Family, called Madonna dell' Impannata, because of the papered sash window; C. Allori, Judith (portrait of his mistress, Mazzafirra), with the head of Holofernes (his own portrait); Guido, Rebecca at the Fountain.

Jupiter Room.—M. Angelo, *Three Parcæ, or Fates; Garofalo, Augustus and the Sibyl; Fra Bartolommeo, St. Mark; L. da Vinci, portrait of a Woman; S. Rosa, Battle-pieces.

Saturn Room.—Porphyry tables and busts. Painting—by Giorgione, Nymph flying; Vandyke, Charles I., and Henrietta Maria; Raphael, portrait of Julius II., portrait of Cardinal Bibbiena; Perugino, Descent from the Cross; Raphael, *Madonna del Baldacchino (of the Canopy); G. Romano, Muses and Apollo. Raphael, portrait of T. F. Inghirami; and his *Vision of Ezekiel (a fine picture).

Iliad Room — Near the Little Staircase — A. del Sarto, *Two Assumptions; Titian, Philip II.; Cardinal Ipoleto de' Medici; Fra Bartolommeo, *Madonna on a Throne; Giorgione, Portrait of a woman; Guercino, Susannah and the Elders.

Room, called the *Education of Jupiter*.—Here is a work by Raphael, called the Grand Duke's Madonna; a beautiful *Madonna and Child, so highly prized by the ex-Ducal family, that it always went with them on their travels. Bronzino, Lucrezia de' Medici, daughter of Cosmo I.

Ulysses Room.—Titian, portrait of Charles V., Rubens, Villiers, I. Duke of Buckingham.

Prometheus Room.—A table of Florence mosaic. Paintings—by S. Gaetano, Ferdinand I. de' Medici; Botticelli, La Bella Simonetta, mistress of Giuliano de Medici.

Hall of Justice.—Giorgione's S. John; Lely's Cromwell (sent by the Protector to the Grand Duke).

Flora Room.—Canova's *Venus Italica; which replaced the Venus de' Medici, while that statue was at Paris, and is almost as good.

Sala dei Fanciulli (Children).—S. Rosa's forest Landscape, with Diogenes throwing his cup away.

Pocetti Room. — Canova's bust of Napoleon; Titian, portrait of T. Mosti.

The Ducal or Palatine Library, founded by Ferdinand III., contains 60,000 vols., and 2,000 MSS., in 21 rooms, including MSS. of Tasso, Galileo, Torricelli, Machiavelli and B. Cellini.

The *Archives*, placed here in 1778, are of great extent and importance, in 62 rooms; they comprise the diplomatic archives, among which are papyrus, documents of the 6th and 7th centuries, and parchments of the suppressed convents, to the number of 140,000; one dated as far back as 20th September, 716, being the second oldest in Italy. The archives of the republic fill 18,776 vols. down to 1530; those of the principality, 142,450 vols. A library for the study of paleography is annexed.

Close to the palace is a *Museo di Storia Naturale*, founded by Leopold I.; including collections of mineralogy, fossils, anatomical preparations and and models, especially a rather disgusting one of the effects of the plague, by Abate Zumbo; with a botanical garden, library, and herbarium, and an observatory or *Specola*. The *Tribune of Galileo*, placed here, contains his statue by Costoli, some of his philosophical instruments, with busts of his pupil, Torricelli, etc.; and its walls are lined with frescoes, marble and jasper arabesques. It has a blue starry roof.

The MSS. of his observations on Jupiter's satellites, were lately discovered in the Pitti Palace, and published, with many of his letters, by Alber.

The *Boboli Gardens*, behind the palace, on the slope and crest of the hill, are laid out in the Italian style, with fountains, terraces, and statuary, by M. Angelo (the Four Prisoners); G. da Bologna (a fountain); Bandinelli, Rossi, etc.; and command a fine pro-pect of the city and valley of the Arno. Its gillyflowers are celebrated. It is bounded by the wall and by the Belvedere Fort and Porta Romana. Open Thursdays and Sundays.

It was to this Belvedere fortress, otherwise Fortezza di S. Giorgio, on the summit of the hill, that the Grand Duke Leopold II., retired from the Pitti Palace, previous to the revolution of 27th April, 1859, which expelled his dynasty from Tuscany.

Accademia delle Belle Arti (Academy of Fine Arts), in Via del Cocomero, near St. Mark's. Founded by a society of artists in 1350, and restored in 1784, by the Grand Duke Leopold, comprising schools of design, painting, architecture, music, declamation, etc. In the corridor and court are basreliefs by L. della Robbia; with the original models of G. da Bologna's Rape of the Sabines, and M. Angelo's St. Matthew.

In the *Picture Gallery*, open 9 to 3, are specimens of the older masters, many of them brought from the suppressed churches and convents, and arranged for the most part chronologically. Some of them are as follows:—Cimabue, Holy Family, Angels and Prophets; Giotto, ten subjects in the Life of St. Francis; B. Angelico, Descent from the Cross; Verrocchio, Baptism of Christ—with an angel, by L. da Vinci, his pupil; Perugino, Christ in the Garden, and an Assumption, from Vallambrosa (1500); F. Lippi and Perugino, Descent from the Cross; A. del Sarto, Four Saints; Fra Bartolommeo, St. Vincent; Plautilla Nelli (an Observantine Nun), three Marys and Saints—the saints having a feminine appearance, as Sister Plautilla was not allowed to take men for her models; A. Bronzino, Cosmo de' Medici; Cigoli, St. Francis receiving the Stigmata.

In the Gallery of *Small Pictures* are:—B. Angelico, eight pictures, in 35 compartments, of the Life of Christ; Fra Bartolommeo, portrait of Savonarola; N. di Bicci, Last Judgment; C. Dolci, portrait of Fra Angelico. There are also Galleries of drawings and casts; a Library of 9,000 vols.; and the government factory for Florentine mosaics. (See the *Medici Chapel* at *S. Lorenzo's*, mentioned p. 117). Here application can be made to see the nine frescoes of St. John Baptist, by A. del Sarto, and Fraciabigio, in the old Salzo convent, founded, 1376.

Accademia della Crusca, whose seat is at the Riccardi Palace, was established in the reign of Cosmo I., to settle the purity of the Italian language. In 1612 the first Vocabolario or Dictionary was published, to which many *Giunta* or additions have been made; which has resulted in fixing the supremacy of the Tuscan dialect, as based upon its great writers; it is, in fact, the model of the "right Etruscan," which all educated Italians write. A fifth edition of the Dictionary was commenced in 1843; which reached only to ACC. The Academy was revived by Napoleon in 1811. "Crusca" means "bran," and their crest is a frullone or sifter, with the motto "Il più bel fior ne coglie"—It gathers only the finest flour.

Private Palaces.—Some of the most remarkable private palaces are as follows. The older palaces are of a massive character, and usually have iron rings on the front, by way of distinction. The modern ones are generally faced with stucco. The lower rooms are vaulted, and the upper hung with silk, never papered.

Palazzo Alberti, near Ponte alle Grazie, built 1400, and since restored.

Palazzo Altoviti, in Borgo degl' Albizzi, called the Visacci, from the marble busts of eminent Florentimes, on the façade.

Palazzo Bartoloni, in Piazza Santa Trinità, remarkable for its large cornice; built by B. D'Agnolo, 1460-1543; now the Hotel du Nord. It is 55 feet wide and 70 high, in three stories.

Palazzo Capponi, Via S. Sebastiano; built in the 15th century, by C. Fontana. Gallery of paintings, and a library, with a garden.

Palazzo Corsini, in Lung' Arno; built 1656, by P. Silvani; good gallery.

Palazzo Gondi, in Piazza S. Firenze; built 1484-90, by G. di Sangallo.

Palazzo Guadagni, Piazza S. Spirito, built by Bramante. An elegant building, with a front about 70 feet square, having an open colonnade under the cornice, and decorations in the *Sgraffitti* style. They are done by first laying on a coat of black plaster, and then a coat of white, which being engraved, brings out the design in black. Landscapes of S. Rosa and other masters.

Palazzo Martelli Via della Forca. Picture gallery.

Palazzo Mozzi, in Piazza dei Mozzie, near Ponte alle Grazie. Gallery of ancient masters.

Palazzo Niccollini, another design by Bramante, like the Guadagni.

Palazzo Pandolfini, or Nencini, in Via S. Gallo. Begun 1520, from Raphael's designs, and finished by B. Arstotile; an elegant façade, 75 feet by 50, rusticated at the angles.

Palazzo Riccardi, formerly Medici, in Via Larga, built in a solid rusticated style, for Cosmo de' Medici, by Michelozzi, and enlarged by the Riccardi family, when it came into their possession. The façade, 300 feet long and 90 high, is in two stories, on a high basement. It has a bold cornice, and the windows are round-headed. Frescoes of L. Giordano in the gallery, and of B. Gozzoli in the chapel. It belongs

to the Government, and is now the seat of the Home Office or the Ministry of the Interior, the Della Crusca Academy, and the Biblioteca Riccardiana of 20,000 volumes and 3,000 MSS., open nine to two. Some Roman inscriptions are here, with bas-reliefs by Donatello.

**Podesta Palace*, or *Bargello*, or *Palazzo di Giustizio*, in Via del Palagio, near the Badia church, is a dark and grim looking old pile, known by its tower, and is in course of restoration. Built 1252, by Arnolfo di Lapo, and enlarged by A. Gaddi in 1345, as the seat of the Podesta, or Chief Magistrate of the old Republic. It was adorned with frescoes by Giotto, Ghirlandajo, etc., which had gone to decay; one of them was brought to light in 1840, with a portrait of Dante, and has been engraved by the Arundel Society. In 1782 a memorable scene took place in the court of this palace; when, upon the suppression of the Inquisition by the enlightened Grand Duke Leopold, the instruments of torture were here burnt in public.

Palazzo Strozzi-Ridolfi, formerly Rucellai, in Via Polverosa, belongs to the Prince of Piombino. It was the seat of the rich family of the Rucellai, one of whom married the sister of Pierio de' Medici. It was ravaged by the popular party in 1527, and was for a time the residence of Bianca Cappello.

**Palazzo Strozzi*, in Via Legnajoli, a fine specimen of the massive Florentine style, on a base 190 feet by 138 feet, and in three stories 100 feet high. Begun by B. da Majano, for Filippo Strozzi, in 1489, and finished (though still incomplete), by Pollajuolo, or Cronaca, the author of the fine cornice. Picture gallery in six rooms.

Palazzo Rucellai, in Via della Vigna Nova. Begun 1460, by L. B. Alberti; in three rusticated stories, with round-headed windows, separated by pilasters. It is less severe and more elegant in character than other palaces.

Villa Torrigiani, in Oltr' Arno, near Porta Romano, in the midst of a large garden.

Casa Buonaroti, in Via Ghibellina, was bought by government of the family of Michael Angelo, many relics of whom are preserved here, and open on Mondays and Thursdays. It contains his bust, by G. da Bologna; his portrait by himself; sketches and pieces of sculpture and furniture; also his dining-room, painted with groups of the men of his day; his MSS. letters, his walking stick, slippers, crucifix, oil flasks, etc. His last descendant married an Englishwoman.

Dante's House, in Via Riccardi, No. 635, marked by a bust. A monument has been erected to his honour; and the six-hundredth year of his birth was observed in May, 1865. There is a mask of his face at Palazzo del Neri.

Alfieri's House, in Lung' Arno, No. 4,177, opposite the Casino dei Nobili, near Ponte Santa Trinità. Here died in 1803 the "Prince of Tragedy," as he is styled in the inscription. He was privately married to the Countess of Albany, widow of the Pretender, who survived Alfieri till 1824.

Machiavelli's House, in Via Guicciardini, No. 1,345, near the Pitti Palace. Here he died, 1527, of a medicine of his own prescribing, after being ousted from his place as Secretary to the Republic, by the revolution of 1504. At No. 1,696, opposite, is the *House of Guicciardini*, the historian of Florence.

B. Cellini's House, Via del Rosaio. He was born in Via S. Chiara.

F. Zucchero's House, Via del Mondorlo.

G. da Bologna's House, or Casa Quaratesi, has a bust of Francis I., the donor, over the door.

LIBRARIES. — The chief public library is the *Biblioteca Laurentiana* (open 9 to 12), attached to the church of S. Lorenzo, and founded by Pope Clement VII. and Cosmo I. Vestibule by M. Angelo; the rest by Vasari. The rotunda was added 1841. It includes Alfieri's books, presented by his executor, Fabré, the painter. Among the rare books are early printed Bibles, and a Lucian, with miniatures of Lorenzo de' Medici. The 9,000 MSS. include—a Virgil of the 4th or 5th century, the earliest MS. known. Pandects, 6th or 7th century, brought from Amalfi, by the Pisans. Two MSS. of Tacitus, between 7th and 10th centuries; the older is the only one containing the first five books of the Annals. Boccaccio's Decameron, 1384. The Valdarfer edition of Boccaccio was printed here, 1471; the sale of which in England, in 1812, led to the formation of the Roxburghe Club. Cicero's Letters *ad Familiares*, copied by Petrarch. Horace, 12th century. Letter of Dante, declining to return to Florence, on condition of asking pardon of the party in favour. Catalogues of the Oriental and Hebrew MSS. have been published by Asseman and Biccioni, and of the Greek, Latin, and Italian, by Bandini.

Biblioteca Magliabecchiana, in the Uffizi. See p. 122. Open 9 to 4.

Biblioteca Marucelliana, in Via Larga, founded by Abbe Marucelli, 1752, and containing 60,000 volumes. Open Mondays, Wednesdays, and Fridays, 9 to 1. The Mare Magnum, or General Index, in 112 vols., is a list of all the books read by the founder, almost rivalling in quantity those devoured by Magliabecchi.

Biblioteca Palatina, at the Pitti Palace.

THEATRES.—*Teatro della Pergola*, in Via Pergola, for operas. Built 1738, by P. Tacca, with five rows of boxes, and will hold 2,500 persons.

Teatro Nuovo, Via dei Cresci, called the Intrepidi.

Cocomero, in Via del Cocomero; tragedy and comedy.

Leopoldo, Via dei Cerchi, near Piazza Granduca.

Alfieri, Via Pietra Piana.

Borgognissanti, Via Borgo Ognissanti.

Goldoni, Via Santa Maria, in Oltr' Arno.

Ferdinando, a circus, on the site of the Stinche or debtors' prisons; which were built 1304, and bore for inscriptions "oportet misereri," which was freely translated as "Porta della miserie." Here was an old picture of the expulsion of the Duke of Athens, in 1343. Machiavelli was confined here and put to the torture on the overthrow of the republic in 1502.

The *Arrischiate and Solleciti* are devoted to the Florence Punch.

One of the chief places of resort is the

Cascine Promenade, on the west; a fine green spot outside Porta al Prata, near the Leopoldo railway terminus, at the end of Lung' Arno. It takes

name from a dairy farm which belonged to the Grand Duke, whose butter was stamped with the three Medici balls, or balls. It is a gay resort on festas, and has a view of the environs and the distant mountains.

The Boboli Gardens are open on Thursdays and Saturdays.

The Botanic Gardens are near the English Church and the Capponi Gardens.

HOSPITALS (Ospedale or Spedale).—*Spedale di Santa Maria Nuova*, close to the church of the same name, founded 1287, by Folco Portinari; is the largest in the city, with room for about 1,000 patients.

Spedale di Bonifacio, or Lunatic Asylum, near Porta S. Gallo, with a church, in which is Fra Bartolommeo's Santa Brigitte, or Bridget. The Spedale di Lucin does it.

Spedale di S. Giovanni di Dio, an institution of the Beni Fratelli brethren, on the site of Amerigo Vespucci's house.

Spedale degl' Innocenti, in Piazza dell' Annunziata, is the Foundling Hospital of Florence.

Pia Casa di Lavoro, or Mendicity Institution, founded by the French, near Santa Croce.

The *Confraternità della Misericordia* is a voluntary institution, founded in the 13th century, for rendering good offices to the dying and dead. They meet in the Piazza del Duomo, close to the cathedral, at the sound of the bell, dressed in a black hood, with holes for the mouth and eyes.

Mendicancy is forbidden in Florence, the only exception being made in favour of the blind.

Manufactures carried on at Florence—Linen, silk, satin. Porcelain at La Doccia, founded 1740, by Ginori. Specimens of this were in the Italian Court of the Exhibition of 1862. Mosaic, or pietra dura. Beautiful specimens of this inlaid work, as flowers, birds, etc., are sold at the mosaic shops. The smallest particle of stone is turned to account. Tuscan or Leghorn straw hats.

Copies of the best "Italian masters" may be bought for five to fifty pounds, according to merit; the frame being generally the best part of the work.

CLIMATE.—Dr. Lee says, "From the end of November till April, Florence is less adapted than any other place of resort in Italy, to persons labouring under pulmonary, bronchial, or rheumatic complaints. It generally agrees well with dyspeptic and nervous patients, who lack mental recreation; and I have known it suit several asthmatic cases better than any other continental town. Those of a strumous, inert, and lymphatic temperament likewise generally find the climate suited to them."—*(Bradshaw's Companion to the Continent.)*

October and November are usually fine and warm. The winter is cold. About April the weather is charming, and the vale of Arno appears in all its beauty.

WALKS AND EXCURSIONS.—1. On the Fiesole road, out of the Porta S. Gallo, or Porta Pinti, to the north-east, towards the Apennines. On or near these roads, after crossing the Magnone, is Careggi, a favourite country seat of the Medici, in which Cosmo the elder, and Lorenzo the Magnificent, died. Here the latter presided over his Platonic academy, and received a visit from Savonarola, on his death-bed. The Belvedere above it commands a fine view of Val d'Arno. Further on are the villas of the late Madame Catalani and Lord Normanby; villa Mario, belonging to the singer; villa Palmieri de' tre Vise, where Boccaccio places his story tellers of the Decameron during the plague of 1348; villa Mozzi del Garbo, and villa Melzi, both seats of the Medici; villa Guadagni, in which B. della Scala wrote his History of Florence. Here also is the villa of Baron Ricasoli (the statesman, and a descendant of an old Tuscan family), on the site of St. Gerolamo Convent. The estate produces good wine. The Franciscan Badia, or Abbey, of St. Bartolommeo is near.

FIESOLE, or Fesulca, the ancient *Fæsulæ*; an Etruscan city, the mother of Florence, on a conspicuous hill, 1,000 feet high, about four miles from Florence, now marked by a cathedral. There are remains of massive stone walls, and of an amphitheatre. From the "top of Fiesole" half the extent of Val d'Arno may be descried, with its villas, palaces, convents, farms, and towns in every variety of combination.

The Trespiano Cemetery is in this direction; and further off, on the Bologna road, is

PRATOLINO, with a colossal statue of the Apennine, by G. da Bologna, sixty feet high, and near twenty miles round.

"Who can reach the summit of the hill of Pratolino and not feel a sense of delight and admiration? Florence, the city which derives its name from the abundance of flowers blossoming in its fields and gardens, glitters in all the pride of its beauty across that sunlit valley, through which the waters of the Arno flow now, as they flowed in the old days of Tuscan glory. Its porticoes, its domes, its spires, the massive tower of the Bargello, and the dusky prisons hard by, rise in varied groups of sculptured marble, of ornamented loggie, of painted palaces. Below the Ponte Vecchio, which spans the river with its old fashioned jewellers' and goldsmiths' shops, the winding Arno is seen shut in swelling hills, whose declivities are dotted with churches, castles, and villas.

"The distant aspect of Florence is brighter than the appearance of the streets themselves, which are severe and sombre. Yet the more the traveller advances into them, the more he becomes aware of the greatness of Italian genius. The rugged, strongly-built palaces of the Ghibelines and Guelphs, and the numberless churches, bring to his mind the grandeur and wealth of the past, a grandeur which still sheds light upon the world."—*Arrivabene.*

2. Passing out of the gate by the Cascine, on the Pistoja road, are—the Villa S. Donato, a country seat of the Demidoff family (built 1828), who farmed the government tobacco revenue; Petraja di Castello and Villa di Quarti, both favourite seats of the Medici; *La Doccia*, a factory of Marquis Ginori, famous for its porcelain, called doccia, from the duct or conduit, which carries the water to the city; and, at length, Poggio a Cajano, another Grand Ducal seat, with its frescoes and paintings. Here Francesco I. and Bianca Cappello died of poison.

3. From the south side of Florence, out by Porta S. Miniato, a road passes up the Arno, to Monte Santa Croce, and the Franciscan Church of S. Salvatore, by Cronaca; above which, in the cemetery, is the old church or basilica of

S. Miniato, re-built 1013; a beautiful and well-proportioned specimen of a Romanesque church, 165 feet by 70, divided into three aisles. It contains bas-reliefs, paintings, and frescoes, and an ancient crypt, or second choir below the other choir. In the sacristy are S. Spinelli's series of frescoes from the life of St. Benedict. This venerable church stands among cypresses, and is reached by a Via Crucis, ending in a beautiful prospect. Here Giusti, the poet, was buried, 1849.

4. The road from Porta Romana passes Poggio Imperiale, (Poggio means a hill), another seat of the Medici. Villa Albizzi, on Monte Bellosguardo, in which *Galileo* lived for a time. Arcetri, another hill, celebrated for its *vino verdea*, or green wine, the "verdea soavissima," celebrated by Redi, which they say Galileo amused himself by cultivating. He was considered a good judge of wine and used to say, "Il vino è un composito di luce e d'amore." On the hill, and marked by his bust over the door, whence there is a fine prospect, stands his Torre del Gallo, or Observatory; and close to it the Villa del Giojello, in which he spent his last years under the censure of the Inquisition. "There it was," says Milton, "that I found and visited the famous Galileo, grown old, a prisoner ("under arrest," as it were), to the Inquisition, for thinking in astronomy otherwise than the Franciscan and Dominican licensers thought." But "*e pur si muove*," the world moves in spite of them. In this direction is the shrine of Santa Maria Impruneta, a black Virgin, held in great honour.

5. Railway excursion—To Pontassieve, on the Arezzo line; whence it is six or eight miles to the "Etrurian shades" of Vallambrosa Monastery, under the Apennines.

The country parts round Florence are divided into fields, edged with ditches and poplars, and planted with vines, corn, olives, etc. There are two harvests yearly. The wheat being thick sown and cut down before it is ripe, furnishes the valuable straw which is plaited for Leghorn hats. Barley is now grown for beer. The farmers are an industrious and intelligent race, healthy and comfortable, neither rich nor poor. They are not able to keep servants, but every member of the family works hard. A black beaver hat and yellow umbrella are not uncommon. The oxen are dun-coloured and stall-fed.

"In the rich and fertile Valdarno, so thickly studded with villas as to have suggested Ariosto's well-remembered saying that if brought together they would make two Romes—the farmer and proprietor look less to the corn and wine than to the oil, as a source of profit and wealth. The *Oil* is the great thing. Always below rather than above the demand in quantity, the golden oil is readily exchangeable at any moment into solid gold; and by a recognised usage of long standing all transactions are paid in ready money. Nothing can be more primitive and unimproved than the Tuscan method of obtaining this valuable produce from the berry, or than that of settling accounts between landlord and tenant. Almost every estate has its villa, the country residence of the landowner. Often his *fattore* or bailiff inhabits it, or a portion of it. Nor is it rare for the house of the contadino or farmer to be close to that of his landlord, or even under the same roof. To the villa is brought all the produce of the land. The grapes are there pressed into wine, and the olives into oil, by a clumsy process which has not varied for centuries. The oil when drawn off is poured into small barrels of a regular size, containing a certain number of flasks, and supposed to form each half an ass's load. Then one barrel to the landlord, and one to the tenant, till the whole yield is equally divided between them. So also with the wine and so with the corn. Money rents are almost if not altogether unknown." This is the metayer system which prevails throughout Italy, and from which the only thing excepted is the produce of the beehives, which goes entirely to the tenant.—*T. A. Trollope.*

Florence is a delightful place to live in. It has a fine climate; provisions are cheap; there are good libraries and reading rooms; the people are sprightly and polished, and noted for thrift. There is a saying that when a child is sent to school they give him a piece of bread and half a lemon for luncheon. His greediness makes him eat the lemon first; and his teeth being set on edge, he is obliged to leave the bread, which is thus spared for another meal.

It was founded by a colony of Roman soldiers settled here by Octavianus. In the 13th and 14th centuries the republic was at the height of its prosperity, through its great trade, its banking operations, and its manufactures of silk, woollen, etc.

"Glorious days are those in which, as the historian Villani has recorded, the revenue of the republic amounted to 300,000 florins (a coin which took its name here); a sum, which owing to the greater value of money at that time, was equivalent at least to £600,000 sterling; that is to say, to more than England and Ireland, three centuries ago, yielded annually to Elizabeth. The manufacture of wool alone employed 200 factories. Eighty banks conducted the commercial operations, not of Florence only, but of all Europe; and the arsenals, the villas, the museums, the libraries, and the marts were filled with articles of comfort and luxury."—*Count Arrivabene.*

The gold florin or zecchino had a figure of St. Giovanni Battista on one side. Large transactions were entered into with Edward III. of England, to whom the citizens lent upwards of a million and a half of florins; and his inability to repay it produced distress and bankruptcy.

Under the Guelph party, Florence became predominant against its neighbours, Pisa, Siena, etc.; but bitter party contests raged at home, between the black and white Guelphs; in one of which Dante, who was a white Guelph, was expelled by "quello ingrato popolo maligno," in 1301. A foreign adventurer, Walter de Brienne, who had been called to rule them for a time, was in 1343, also expelled; and the anniversary of this "cacciata di Duca d' Atene," or Duke of Athens as he is styled, is still observed, on 26th July, by a procession of the Gonfaloniere and all the trades to St. Michele, accompanied by the Knights of St. Stephen, an Order created to fight the Saracens. Every citizen was obliged to be free of the 12 greater or lesser Arti or trade companies, and each of the seven Arti Maggiori, in turn, elected a Priori or Chief Magistrate every two months. The grandi or nobles were excluded. This form of government subsisted more or less till the Medici obtained supreme power in 1512, by the overthrow of P. Loderino, the Perpetual Gonfaloniere.

After the peace of Villafranca, 1860, the people made up their mind, come what would, not to take back the Grand Duke. The arrival of the Commendatore Buoncompagni as Governor-General, and the energy of Ricasoli as Dictator (who is descended from a Florentine family of the 13th century), settled the matter, against the intrigues in behalf of the old dynasty; and the annexation of Central Italy was virtually accomplished. A plot was tried to blow up Buoncompagni and others, at a ball, at the Palazzo della Crocelle; and even some English residents were found to exert themselves in opposition to the new order of things.

Among the natives or residents of Florence in the present day, some of whom still live, are Giusti and Leopardi, the poets; Nicolini, author of "Arnaldo di Brescia," who, when prosecuted for his liberal opinions, was protected by the late Grand Duke; Count Guicciardini, the leader of the Protestant party; Giuseppe Dolfi, the patriotic baker, who was denounced by Lord Normanby; P. Giudici, author of the "History of Italian Literature;" Guerazzi, the author of "La Battaglia di Benevento," who was sent to Elba, the Tuscan Botany Bay, and became minister during the events of 1849; and G. P. Vieusseux, editor of the "Archivio Storico Italiano."

ROUTE 26.—CONTINUED.

Florence to Rome, *viâ* Empoli, Siena, &c.; the old direct Route to Rome.

By rail to Orvieto and Baschi; then by hired conveyance past Viterbo. The continuation of the line from Baschi to Orte, is in progress; but, till this is opened, the only through railway communication between Florence and Rome, is the coast line, *viâ* Leghorn and Crosseto (Route 25), or the inland line, *viâ* Arezzo, Perugia, and Foligno (Route 27).

Leave for Empoli (20½ miles), as in Route 23. Change carriages. After this, the stations are:—

	Chil.
Osteria Bianca	5
Castel-Fiorentino ...	17
Certaldo	25
Poggibonsi	38
Siena.....	64
Asciano	97
[Branch to M. Amiata.]	
Rapolano.....103	
Lucignano 116	
Sinalunga 122	
Torrita 128	
Montepulciano.....134	
Salcini.....144	
Chiusi.....154	
Ficulle 171	
Orvieto 194	
Baschi..... —	

Osteria Bianca Station, on the Elsa. To the right, is Santa Miniato dei Tedeschi, on a hill, so called because the Vicar of the German Emperors in Italy fixed his seat here.

Castel-Fiorentino Station (population, 6,745), near an old military post, fortified by the Florentines.

Certaldo Station, a pretty little walled town (population, 6,512), overlooking Val d' Elsa, among the Tuscan hills, the last resting-place of *Boccaccio*, the father of Italian prose, who is buried in the church (1375) of which he was Canonico. A road winds up to the old place, once the feudal seat of the Counts Alberti, then of its Florentine governors and vicars, whose armorial bearings cover the walls of the Rocca or castle. His tomb bears his effigy (not older than 1503), in the costume of his day, with a round cheerful face, and his epitaph. Near the church is his small house, in which are preserved some of his furniture and MSS., his autograph, early editions of his Decameron, a fresco on the wall, and pieces of his tombstone, which was removed 1783, by a bigoted friar. The book of signatures contains the name of Sismondi, and some lines by Pananti, a Florence poet, to the effect that the people believe Messer Giovanni to be a magician, who built a ponte di cristallo, or bridge of glass, down to the valley; but that his magic consists entirely in the charm of his style.—*(T. A. Trollope's Impressions of a Wanderer).* Landor, in one of his "Imaginary Conversations," describes Boccaccio's reception of Petrarch in this house. From the top of it there is a view of *S. Gemignano*, or Geminiano, and its 12 towers, 10 miles off; a curious old decayed mediæval town, which, in 1220, had as many as 31 churches. The principal one is full of frescoes, by Ghirlandajo, Gozzoli, &c. It was always fighting with its neighbours, Siena and Volterra.

Poggibonsi Station (population, 7,337), the old *Podium Bonitii*, with remains of a castle on the hill. Colle, on a hill, is the seat of paper works.

The line enters the valley of the Staggia, with the *Chianti Hills* on the left.

"If any one (says Count Arrivabene) should go to Tuscany, not merely for the sake of running through the galleries of Florence, or in order to walk up and down the Cascine, but with a view to acquiring some knowledge of the country, I would advise him not to miss a tour in the valley of Chianti. He will there see Italian nature and agriculture in their fullest development; he will find green and refreshing lawns, picturesque mountains, and secluded spots of unrivalled beauty. The *Castle of Broglio*, a massive edifice of the middle ages, is not the least of the attractions of this valley. It is still intact, and speaks eloquently of the power and glory of the Ricasoli family. The towers, with their strongly-built battlements, the large court-yards, the marble watch-boxes of the sentries, the drawbridges, and other accessories of feudal magnificence are yet to be seen in nearly the same condition as when the castle was inhabited by the first Baron Bettino in 1300."

Then through a tunnel under Monte S. Dalmazzo, to Siena Station, near Porta S. Lorenzo.

SIENA Station,

The ancient *Sena Julia*, on the Via Clodia.

Hotels.—Aquila Nera, near the railway station; Le Arme d'Inghilterra, Il Seggi, La Scala, and the Donzelli. Chianti and other wines are to be had.

Conveyances.—To Arezzo, 24 miles.

Population, 24,624.

* *Chief Objects of Notice.*—Piazza del Campo, Piazza Pubblico, Duomo, S. Dominico, Academy.

At the height of its prosperity, before the plague 1348, Siena had a population of 180,000. It was a republic in the 11th century, and after passing through the revolutions common to most Italian cities, and, falling under the dictatorship of the Petrucci family, it became part of Tuscany in the 16th century. This ancient place stands on the slopes of three elevated tufa hills, at the junction of three or four roads, and is surrounded by walls about five miles in circuit, though one-half of the space enclosed is garden ground.

The narrow deserted streets run in and out between tall old houses which look like castles, and are faced with stone and tiles. Water is liberally supplied by 15 miles of aqueducts to the public fountains, etc. At the north-west extremity is the Fortezza, or citadel, erected by Cosmo I., and facing the Lizza Promenade.

From being so high, 1,300 feet above the sea, Siena has a healthy and agreeable temperature, and was not invaded by cholera. It has a reputation for its handsome women and for speaking good Italian. It is the seat of a province, an archbishop, and a university. In Strada dell' Oca, near the Dominican Church, is an oratory, in which *Santa Caterina di Sena* was born, 1347, who made herself remarkable by her letters and exertions on behalf of the Papacy; who by some Roman Catholics is thought a crazy impostor, and by others a seraphic saint. She pretended that she was taught Latin by a miracle, that she had frequent conversations with Christ, and that he at last espoused her by putting a ring on her right hand. No one ever saw the ring, but she persisted that it was always there; and the subject has often been painted.

The *Siena School of Painting*, began in the 13th century, and numbers several early masters,—as Duccio di Buoninsegna, S. Memmi, Sodoma, Beccafumi, B. Peruzzi, etc, down to F. Vanni, and Marco da Siena in the 16th century. All their productions are of a devotional character.

Out of its thirty-three old gates, seven are now open in the walls. Porta Romana was built, 1327, by the brothers Agnolo and Agostino, and has a fresco of the Coronation of the Virgin (1459). Porta di Camullia, on the Florence road, has this hospitable inscription:—"Cor magis tibi Sena pandit." Porta Pispini has Sodoma's fresco of the Nativity. Porta Fonte Branda, is near the Dominican Church and the old Branda fountain, erected 1193 by Bellamino, and mentioned by Dante.

The **Piazza del Campo*, or chief open place at the centre of the town, whence eleven streets branch out, is a large semicircle sloping to the south, bordered by arcades and large buildings, viz.—the Palazzo del Governo (now the Post and Police Office), a handsome pile, built by Pius II., as Palazzo Piccolomini, with a loggia added 1460, and facing the Follonica fountain, erected 1249; the Palazzo Pubblico, or law court and prison, with its tall tower; and the Casino de' Nobili, formerly the Chamber of Commerce, or Loggia of S. Paolo, built 1417. An elegant fountain, named Fonte Gaja (or joyful), when the water first appeared in 1343, is the work of Jacopo della Quercia, styled "del Fonte," from this performance. Close to it is the Foro Boario, or Cattle Market. Here the markets and horse-races are held. The races, called Il Palio, are held on 2nd July, and 15th August, or festival of the Assumption, by the city wards, which take a name from some animal, as Contrada della Lupa, Contrada dell' Aquila, etc. At this mediæval festival, the *carroccio*, the companies of armed warriors, the heralds, and the jesters, with a cap and bell, parade in quaint costume round the piazza of the town hall. It was thus celebrated in Victor Emmanuel's progress in 1860, through Central Italy. (See Story's *Roba di Roma*, 2nd vol.

The **Palazzo Pubblico*, or della Signoria, is a massive pile, built 1295–1327, and much cracked by the earthquake of 1797; its high and graceful tower, called Torre del Mangia was added, 1325. It contains works of early Siena masters, worth notice. In the Biccherna room—Sodoma's Madonna and Saints; and P. Lorenzetti's Coronation of the Virgin. Ballestre room—A Lorenzetti's wall-paintings of Good and Bad Government (1338), and the public Archives, some ancient. Grand Council room—S. Memmi's large and curious fresco of the Madonna, St. Gerome, St. Gregory, etc. (1315); portrait of General Ricci, and Sodoma's Saints. *Madonna Chapel*, built 1348, after the Great Plague, which swept away 80,000—Frescoes, portraits, etc., by T. Bartoli; and Sodoma's Holy Family. Consistory room—Ceiling by Beccafumi, with his chiaro-scuro figure of Justice, dark at the feet and the light gradually increasing towards the head; Portraits of Alexander VII, and other natives. Priori room—S. Spinelli's eleven or twelve paintings of Frederic I. (Barbarossa) and Alexander III.

The **Duomo*, on a hill, west of Piazza del Campo, begun 1243 and finished about 1324, is on the site of a Temple of Minerva, and is striped with black and white marble inside and out. It is an imposing specimen of Italian-Gothic, 300 feet long, overspread with ornaments, even to the very spouts, in a style opposed to a noble and majestic simplicity. The front, turned to the east, is by Giovanni da Pisa, most elaborately carved, and comprises three great gable-headed portals of equal size, a large circular window, low cloistered towers with pyramids, statues, etc. Among the sculptures which cover it are Della Quercia's prophets and angels, and many curious heraldic animals figuring in the arms of towns once allied with Siena (represented by a she-wolf), as the stork for Perugia, goose, Orvieto; elephant, Rome; dragon, Pistoja; hare, Pisa; rhinoceros, Viterbo; horse, Arezzo; vulture, Volterra; lynx, Lucca; and the buck Grosseto. The columns stand on lions. The lofty

clock tower, by the brothers Agnolo and Agostino, of Siena, contains a clock dated 1148. It was rebuilt 1389, and is in eight stories.

Within, the pillars are wreathed with leaves and fruit; the vaulting is coloured in azure and gold; the dome is fifty-eight feet in diameter. The marble pavement is adorned with eight curious Bible subjects and Sibyls, by Beccafumi, done by the insertion of grey marble into white; which are covered over, but are shown for a fee. On the pilasters of the cupola are trophies taken from the Florentine Guelphs, at the great battle of Monte Aperto in 1260. The high altar is by B. Peruzzi; its bronze tabernacle occupied another artist for a period of nine years. Notice the painted windows and terra cotta portraits of Popes and Anti-popes, including Gregory VII. and Alexander III., both natives. The choir paintings, by Duccio di Buoninsegna (1311), were thought so much of, that they were brought to the church in public procession. Below the choir is the old octagon Baptistery of St. John, cased and in marble; and containing frescoes by Beccafumi, etc, and bas-reliefs on the fonts, by Donatello, Ghiberti, Della Quercia, and Pallajuolo.

Among the Chapels are the following:—

Chigi Chapel, built by Alexander VII., of that family, is rich with marbles, silver, lapis lazuli, bronzes, etc., and has Bernini's statues of St. Jerome and Magdelene, and C. Maratta's mosaics.

St. Giovanni Battista Chapel, by B. Peruzzi. It has Della Quercia's Adam and Eve; and Donatello's statue of St. John Baptist. The octagon marble pulpit is a celebrated work, by Niccolò da Pisa and his sons. On the left of the nave is the *Libreria*, founded by Pius II. (Æneas Sylvias), and built by his nephew Cardinal Piccolomini (Pius III.). It is ornamented, outside, with arabesques, etc., by Marrina, and a fresco by Pinturicchio; one of the eleven gaudy pictures (the rest being inside), illustrating the principal events in Pius II's life and painted 1503–7.

This *Library* contains a beautiful antique group of the Three Graces, found in digging the foundations in the 13th century; S. Ricci's tomb of Mascagni; and another of B. Bandini, with angels designed, by M. Angelo; bas-relief of Donatello; but only a few books, and antiphonals full of old miniatures.

The Cathedral Square is surrounded by the ex-Ducal Palace, the Great Hospital and the Palazzo del Magnifico. The Hospital was founded by a shoemaker, and bears the motto, "Sutor ultra crepidam." The Ducal Palace comprises part of an earlier cathedral, never completed.

S. Agostino's Church, near Porta Tufi; a cross built 1755, by Vanvitelli, annexed to the Toleomei College, an edifice in the Florentine style. It contains pictures by Perugino (Christ on the Cross), Sodoma, Matteo di Siena, Spagnoletto, F. Vanni, etc.

Del Carmine, near Porta S. Marco, has a clock and cloister, by B. Peruzzi, with paintings, by Beccafumi and Casolani, a native artist. The Pozzo di Diana is a deep well in the cloister.

La Conceppione, near Porto Camullia, rebuilt 1528, by B. Peruzzi, has marble columns in the nave, and paintings by Matteo da Siena, Casolani, Vanni.

**S. Domenico*, near Porta Fonte Branda, was built 1220–1465, and much damaged by the earthquake of 1797. Here are Sodoma's three pictures of the Ecstacy, Fainting, etc., of Santa Caterina da Siena, who was a Dominican Sister; and her portrait by A. di Vanni. It has G. di Paolo's Madonna (1426) and Matteo di Siena's St. Barbe. Near it, in the Oratory of St. Catherine, which occupies the site of the dyer's shop in which she was born, are found frescoes of events in her life; among others, her receiving the Stigmata, by Sodoma. The Fonte Branda faces the church.

Fonte Giusto Church, near Porta Camullia, built 1484, to commemorate a victory over the Florentines. It contains B. Peruzzi's fine Sibyl announcing the Birth of Christ, to Augustus; and a glove and other *ex-voto* offerings sent by Columbus, on his return to Europe.

S. Francesco, near Porta Ovile, a large church, built 1326, by Agnolò and his brother Agostino. Here is a Descent from the Cross, a master-piece of Sodoma; whose frescoes are seen in the *Oratory of S. Bernadino*, with paintings by Beccafumi, V. Salimbeni, etc.

S. Quirico, near the Botanic Gardens contains two good pictures, Vanni's Descent from the Cross, and Casolani's Flight into Egypt.

S. Martino, at the back of the Palazzo Pubblico; a fine church, with a front by Fontana, 1613. It contains della Quercia's coloured statues; Guercino's Martyrdom of St. Bartholomew, and a curious Battlepiece by L. Cini, who was present (1526), when it was fought outside the Camullia gate.

Gli Servi (*i. e.* Servants of Maria) Church, near the Lunatic Asylum and Porta Romana.

S. Spirito, near Porta Pispini, built 1345; the cupola, 1504; the front added by B. Peruzzi. It has paintings by Sodoma, Vanni, Salimbeni (four subjects in the Life of St. Hyacinth); and a good fresco by Fra Bartolommeo.

The *Instituto delle Belle Arti*, or * *Academy*, out of the Via Pellicceri, has a useful and interesting series of Siena artists, especially the early masters, arranged in six rooms, by Professor Mussini. It begins with a St. Peter and St. John, by Pierrolini of Siena (about 1100 ?), and a Madonna and Child, on wood, by Guido di Ghezzo da Siena (1221), claimed by the Sienese as the earliest in modern art. It also comprises Sodoma's fine fresco of Christ at the Pillar. There are a few by Titian, Annibale Carracci, etc.; also cartoons of Beccafumi's ornamented pavement, in the cathedral; and some good specimens of wood carving, for which Siena is celebrated.

Facing the Palazzo Pubblico, is the *University*, founded 1203. It has the tomb of Arringhieri, a jurist, by Goro di Gregorio (1374).

The *Biblioteca* is in the room of the Academy degl' Intronati (*i. e.* the Heavies or Stupids). It contains 50,000 vols. and 5,000 MSS., among which are a prose version of the Æneid of the 13th century, Greek Evangelaires of the 9th century, brought from Constantinople. Letters of St. Catherine of Siena, dictated by her (she could not write). Letters of L. and F. Socinus or Sozzino (both natives) the founders of Socinianism, designs of B. Peruzzi, etc.

Near the cathedral is the *Great Hospital* of Santa Maria della Scala, built in the 14th century, with frescoes in the chapel.

The *Lunatic Asylum* of S. Niccolò, is near Porta Romana and the Servi church.

Most of the palaces here are without the distinguishing court, and some of them are in a half-Gothic style, with curious fret-work in the windows.

Palazzo Buonsignori near the ex-Ducal Palace is Italian-Gothic, with terra cotta ornaments in the front.

Palazzo del Magnifico, next the cathedral, built 1504, by P. Petrucci, tyrant of Siena, who is buried in the Observanza Franciscan Convent, outside the walls. Machiavelli praises him as a model tyrant; that name having its ancient anti-republican meaning of one who aspired to supreme power. Bronze work by Mazzini and B. Cozzarelli.

Palazzo Piccolomini-Bellanti, next the Carmine Church, has B. Peruzzi's fresco of Scipio, a medallion portrait of Laura, Fra Bartolommeo's Savonarola.

Palazzo Pollini, facing the Carmine Church, built by Peruzzi. This architect and painter was born at Accajano, near Siena; and after building Villa Farnesiana, at Rome, for the rich merchant Agostino Chigi, he became city architect at Siena and built the walls, etc.

Palazzo Tolomei, an ancient house, erected 1205; facing the Aquila Nera Hotel. In Via de Maestri, where the painters lived, is *Casa Beccafumi*, a small brick house. The *Casa Mensini* and *Casa Bambacini* are ornamented with frescoes.

The Botanical Gardens are at the back of the Great Hospital. The large *Theatre*, next the Palazzo Pubblico, is from the designs of Bibbiena.

About three miles from the city is the Villa Belcaro or Turamini, which has good frescoes by B. Peruzzi, especially his Judgment of Paris, from the designs of Raphael. Here St. Catherine had previously established a religious house. It is surrounded by old ramparts.

All the country round Siena is hill or mountain of a volcanic character, chiefly arable soil, with a few olive trees and vineyards.

Leaving Siena, the rail passes near Monte Aperto, the scene of the great victory of the Ghibelines of Siena and Pisa, over the Florentines, in 1260; and comes to

Asciana Station (population, 7,147), on the Ombrone.

[Here a short rail branches off to the right down that river to the coast. It passes

S. Giovanno d'Asso Station; to the left of which is Buonconvento Castle, where the Emperor Henry VII. died, 1313, poisoned by the monks, it was said. The next place is

Torrenieri Station, not far from Monte Alcino, and its vineyards.]

The next place on the main line is

Rapolano Station, near a little inland watering place (population, 3,855), on a hill, 1,260 feet high, resorted to in the summer, for its sulphur springs. Ascend the hills and descend into the Val Chiana, to

Lucignano Station (population, 3,840). Between this and Arezzo to the north is the once marshy valley of Chiana, now drained by a canal, and converted into rich farms.

Sinalunga Station or Asinalunga, the ancient *Sinus Longus*, in a pleasant spot. Population, 2,440. Some distance to the left is Cortona (See Route 27). Arezzo is 20 miles distant.

Torrita Station (population, 4,355). To the left (behind the hills) is Lake Thrasymene, where Hannibal defeated the Romans (Route 27).

Salarco Station. About eight miles to the west is Montepulciano, an old mediæval cathedral town (population, 3,200) on the site of an Etruscan city (*Mons Politianus*), 1,500 feet high, celebrated for wine, or rather for the praise bestowed on it by Redi, who styles it "d'ogni vino il Re" (the king of all). About five miles further is PIENZA, the birthplace of two Popes, Pius II. and Pius III., above the valley of the Orcia.

Chiusi Station the ancient *Clusium*, one of the 12 allied cities of the Etruscans, the seat of "Lars Porsena of Clusium," of Macaulay's Lay; on a hill about 800 feet above the sea and 300 above the marshy valley of the Chiana, the ancient *Clanis*. Population, 4,244. It is a cathedral town, near a lake, on the site of the ancient town, out of whose ruins the modern city has been constructed. The cathedral of the 12th century has 18 columns from a Roman temple.

The bronze, and other antiquities discovered in this neighbourhood are described in Denis's *Cemeteries of Etruria*. Many of them are collected at the Bishop's Palace, and in private museums, chiefly in the Palazzo Casuccini and Palazzo Paolozzi. Among the subterranean tombs are the Deposito del Colle Casuccini, Deposito della Scimia (so called from a figure of an ape), and Poggia Gajetta; the last said to be the tomb of Porsena, described by Pliny. Some Christian catacombs are at Santa Caterina.

The line descends the Chiana, leaving on the left Citta della Pieve, on a hill, in the province of Perugino, the birthplace of Pietro Perugino (about 1446), one of the chief quatrocento masters, whose Adoration of the Magi and Baptism are here. Perugia is 26 miles off. To the right are the volcanic hills (2,000 to 2,500 feet high), round Cetona and Radicofani, an old hunting seat of the Grand Dukes of Tuscany.

Ficulle Station (population, 2,284), where railway travelling terminates for the present; but the line descends to Orvieto (on the Chiana) Orte (on the Tiber), where the rail from Ancona, Spoleto, and Terni, will fall in; and thence descends the Tiber to Rome. We follow the direct road through Orvieto, Bolsena, Viterbo, to the capital.

ORVIETO, the *Urbs vetus* of the Lombards.

Hotels.—Aquila Bianca; Belle Arti.

A cathedral town, and capital of a Papal province, now united to the kingdom of Italy. Population, 12,955.

It stands on a volcanic hill, 1,300 feet high, close to the junction of the Paglia with the Chiana, and was formerly a residence of many Popes of the Guelph party, who found a refuge here. Besides the Palazzo Pubblico, and the College, its most remarkable building is the handsome **Duomo*, an interesting specimen of Italian-Gothic, founded in honour of the miraculous Host at Bolsena, and of an ancient image of the Madonna. It was begun in 1290, by L. Maitini of Siena, nearly finished in the 14th century, but not finally completed till about 1600, after nearly 400 architects, sculptors, painters, etc., had contributed to build and adorn it. Its three-gabled front, like that of Siena is ornamented, chiefly on the four pilasters, with a profusion of carvings, mosaics, and statues, by Giovanni da Pisa and his pupils; the subjects being events from the Old Testament, the Life of Christ, the Last Judgment, Hell and Paradise.

The church contains the following objects of notice. Colossal statues of the twelve Apostles; the best being Giovanni da Bologna's St. Matthew, and Ippolite Scalza's St. Thomas; T. Zuccari's Cure of the Blind Man; Muziano's Christ in the Garden.

The paintings in the tribune and stained windows, are of the 13th and 14th centuries. Mochi's two statues of the Annunciation, at the high altar. S. Mosca's Adoration of the Magi. San Micheli's Visitation; a group of nine figures, executed by Mosca's son, aged 15 years only. Scalza's pulpit; his statue of Ecce Homo; and a fine one of St. Sebastian. The

Madonna Chapel—has an old image of the Virgin della Stella; statues of Adam and Eve; Scalza's Pietà, a group of four figures (1579); frescoes in the ceiling, by Fra Beato and B. Gozzoli; and L. Signorelli's fine frescoes on wood of the Last Judgment, Paradise, and Hell, painted 1499, remarkable for the beauty of some of the figures and the curious mixture of heathen poets and mythological characters with Christian.

Chapel of Santissimo Corporale—so called from the Napkin stained by the bleeding Host of Bolsena, is richly ornamented. It has R. da Montelupi's statue of Christ; a silver reliquary containing the napkin, by U. Vieri, a Siena goldsmith (1338), with twelve enamel paintings of the Miracle of the Host.

S. Domenico Church, has Arnolfo's tomb of G. di Brago, and S. Memmi's Virgin and Saints.

The *Theatre* is in Palazzo Monaldeschi. At Palazzo Gualterio is a gallery of paintings, by Domenichino, C. Cignani, An. Carracci, etc.

The Pozzi di S. Patrizio (*i.e.* St. Patrick), are deep wells in the tufa rock, with two spiral staircases down to the water, constructed by Sangallo. They are wide enough for mules to go down the 250 steps.

Orvieto produces a good white wine. About 10 or 12 miles west of it, is *Acquapendente*, an old town on a cliff, so called from its cascades; the birthplace of Fabricius, the anatomist. The next place to Orvieto, is

BOLSENA,

(12 miles), on the Lake of Bolsena, in Papal territory, near the ancient Etrurian city of *Volsinii*, on Via Cassia, taken after a siege, 266 B.C., by the Consul Fulvius Flaccus. A new Volsinii was founded, in which Sejanus, the favourite of Tiberius was born. There is a Gothic Castle on the heights. Of the antiquities found here, in the sepulchres, Temple of Nurscia, etc., a granite vase and urn with fragments of pillars, face *Santa Cristina* church; and other urns are in the vestry. This church is the scene of the miracle of the Bleeding Host, related in church legends, and made the subject of one of Raphael's pictures in the Vatican. In 1264, a Bohemian priest troubled with doubts about the doctrine of transubstantiation, was saying mass here, when he was astonished to see the Napkin which held the Host or consecrated wafer, stained with blood, proving of course that the wafer was converted into real flesh. Struck with the miracle, he went to Urban IV., at Orvieto, confessed his error and received absolution. The Napkin or Corporale was carried in solemn procession to Orvieto, where the present fine church, was in time raised over the relic, and the festival of Corpus Domini, on Holy Thursday, appointed to commemorate it.

The Lake of Bolsena the "great Volsinian mere" of Macaulay's ballad, is a shallow and unhealthy piece of water, about 70 square miles, surrounded by picturesque basalt hills, woods, and vineyards of red and white wines. It abounds with wild fowl and eels, which are excellent stewed in white wine. On one of the two islands in the lake, Amalsonda, daughter of Theodoric the Goth, was confined and strangled in 535 A.D. The peak of Montefiascone is seen away to the south-east.

The post towns from Bolsena to Rome are as follows, the route being along the old Via Cassia.

	Post.		Post.
Montefiascone	1	Baccano	1
Viterbo	1	La Storta	1
L' Imposta	1	Rome	1½
Ronciglione	1		
Monterosi	1		8½

(Equal to 65 Miles.)

The road passes a forest of oaks near the lake, to MONTEFIASCONE, an old cathedral town (population, 2,700), on a conspicuous hill, noted for its sweet Muscat wine. It contains a Duomo with a cupola, built by Sanmichele; a mediæval castle; and a Gothic church of S. Flaviano, which has the tomb of the German Bishop Fugger, with the well known curious epitaph, written by his servant—"Est, est, est, et propter nimium est, Joannes de Foueris, dominus meus, mortuus est." The bishop liked good wine, which he called *est*, and the butler's inscription is to the effect that his master died here through too much *est*.

The road passes on, leaving on the right, Lake Bullicame, and its sulphur vapours; and on the left, the ruins of *Ferentum*; soon after which Monte Cimino comes into view. At the north foot of it, about 1,090 feet above sea level, is

VITERBO,

near the site of *Fanum Voltumnæ*, in the Patrimony of St. Peter.

Hotel.—Aguila Nera.

Population, 13,850.

This is the first important city reached by the traveller in the now reduced Papal dominions, and was rebuilt by the Lombards, out of the ruins of the Etruscan town. There are traces left of an ancient necropolis. It is a large walled town, containing 50 churches; has paved streets; and is remarkable for the number of its fountains, the best of which are in the Piazza Grande, and Piazza della Rocca (by Vignola, 1566). Its *pecorino* cheese is excellent. Hither several Popes came to reside when their turbulent Romans made themselves troublesome; after it had been compelled to submit to the Pontiffs, and give up to them the chain of its principal gate. Adrian IV. is said to have made the Emperor Frederick Barbarossa hold his stirrup here, while he mounted his mule, before giving him the *osculum pacis*; but this celebrated meeting took place at Nepi, nearer Rome.

The *Cathedral* of S. Lorenzo, is a Gothic church, on the site of a temple of Hercules. It has torabs of Popes, John XXI (killed at the Bishop's Palace, by the falling of a wall), Alexander IV., Alexander V., Clement, IV.; also, C. Maratti's St. Laurence, F. Romanelli's St. Laurence in glory (at the altar), and A. Dürer's Christ and the Evangelists (in the sacristy). It was at this high altar that Henry of Cornwall, nephew of our Henry III., was in 1270 stabbed by Guy de Montfort, in revenge for the king's treatment of his grandfather, Simon de Montfort, after the battle of Evesham. Dante refers to the murderer, as he who

> "In God's bosom, smote
> The heart still worshipped on the banks of Thames,"

and puts him in the deepest pit of hell. At the old Bishop's Palace, a building of the 13th century, is the room in which the Conclave of Cardinals chose Gregory X. and Martin IV., after many weary months of delay. The former was Marco Polo's patron; and the latter, a Frenchman, was only elected in obedience to Charles of Anjou, by starving out the Conclave.

S. Angelo in Spada has in front an ancient Roman sarcophagus, containing the ashes of a certain beautiful Giuliana, of the 13th century.

S. Francesco has the tomb of Adrian V., and S. del Piombo's Descent from the Cross; and the church of the *Osserranti del Paradise* contains his Flagellation. *Santa Rosa*, annexed to a nunnery, has a gold shrine, containing a famous black Virgin, called the "Rose of Viterbo." At the church of *Santa Maria della Verita*, outside the walls, is Lorenzo da Viterbo's "Spozalizio, or Marriage of the Virgin; a large and interesting fresco, full of portraits, which occupied the painter twenty-five years.

The Palazzo Pubblico was begun 1264, and finished by Sixtus IV., and has some Etruscan sarcophagi in the court, with a collection of vases, etc., in the Museum room. Here are paintings of the Madonna, by Romanelli and others.

The *Palazzo S. Martino*, belonging to the Dorias, has a fine broad staircase, and the portrait and bed of the famous Olimpia Maidalchini, Innocent Xth's sister-in-law, and prime minister.

The *Palazzo Farnese* is now the Foundling Hospital.

Viterbo to Civita Vecchia, 35 miles; to Orta, where the rails from Florence and Ancona will unite, 10 miles.

At the church of Madonna della Quercia (on the Orte road), built by Bramante, are some terra cottas by L. della Robbia. Farther on, at Bagnaia, is the Villa Lanti, built by Vignola; and still farther is Soriano, with a seat of the Albani family, on a cliff, commanding a fine view of the Tiber and the Monte Cimino ridge.

Descending towards Orte, is the Bassano Lake, ancient *Lacus Vadimonis*, where the Romans defeated the Etruscans, B.C. 308. At Orte, under the name of *Horta*, a military colony was established by Augustus, and among other relics is a bridge called Ponte d'Agostino.

To the west of Viterbo, 5 miles, is Castel d'Asso, or Castellaccio, the site of the Etruscan *Castellum Axiæ*, remarkable for the number and size of its rock tombs, hewn in the solitary valleys around it; and about 8 to 12 miles south-west of Viterbo, under Monte Cimino, are Bieda, ancient *Brera*, and *Norchia*, equally remarkable for Etruscan remains of the same character. They run in terraces, and are marked by rude sculptures and inscriptions. Vetrulla (population 6,000) is the nearest town. Further south is *Canino*, the seat of the late Prince Lucien Bonaparte; who made large collections of antiquities here and published an account of his investigations.

Leaving Viterbo, the road ascends the slope of Monte Cimino, to

L' IMPOSTA, near the top of this volcanic range, which is 3,000 feet high, and from which an extensive panoramic prospect is enjoyed, taking in the Apennines, the valley of the Tiber, Mount Soracte, the Campagna, and even of Rome (if the air be clear), though a day's journey off. Descend to

RONCIGLIONE (population, 4,800), an old place, with an old castle, iron works, etc., in a ravine of lava beds, under Monte Cimino, near the Vico Lake, the ancient *Lacus Ciminus*, in a deep crater. Two or three miles south-west of it is SUTRI, the ancient *Sutrium*, on the Via Cassia, with its Etruscan amphitheatre cut in the rock, having six rows of seats, and numerous cave tombs To the east of Ronciglione is *Caprarola*, a palace built by Vignola, for Cardinal Farnese, on a rock, and surrounded by pentagonal walls. The paintings are by Zuccaro, etc., and the fine gardens are in the Italian style. The country about here belonged to the Farnese family, till seized by Innocent X. Farther on, towards the Tiber, is CIVITA CASTELLANA, so called from a strong fort built by Julius II. (See Route 27).

After leaving Ronciglione, we enter the Campagna or Comarca, a wide, level, and for the most part desolate tract of volcanic soil, extending beyond Rome, as far as Terracina, on the Naples frontier.

MONTEROSI, or *Rossulum*, is on the slope of the volcanic hills, round Lake Bracciano, or *Lacus Cabatus*, which lies to the right. Here, as elsewhere, are some Etruscan remains. A little before this the road from Terni and Perugia falls in.

BACCANO, on the site of a crater, and of *Ad Baccannas*, with swelling hills on both sides. It is mentioned by Ariosto—"Fiu a *Baccano* al primo albergo sprona."

LA STORTA, the last post town before Rome, at the junction of Via Cassia and Via Claudia, close to the Pauline Aqueduct. A little road-side chapel was built here, 1:00, by the General of the Society of Jesuits, to commemorate, as the inciription declares, a *personal meeting* between "God the Father" and "Signatio," or St. Ignatius, in 15·7. To the left is Isola, on the site of *Veii*,, another famous Etruscan city on the river Cremera, celebrated for the fatal Dies Cremerensis, when the Fabii were cut off by the Vejentes in an ambuscade, except one boy, who lived to perpetuate the family. It was taken by the Dictator Camillus, after a ten years' siege. The road then passes the Tomb of Nero, or P. V. Marianus, with Frascati and Albano in view; and *Ponte Molle*, an old Roman bridge over the Tiber, where the adherents of Catiline were apprehended. To the right and left are St. Peter's, St. Andrew's Church, Villa Borghese, the Protestant Cemetery, etc.; and we enter

ROME by the old Flaminian Gate, and the fine Piazza del Popolo, near the English quarter. Here passports and luggage are examined. See Route 32.

ROUTE 27.

FLORENCE, TO AREZZO, PERUGIA, ASSISI, FOLIGNO, SPOLETO, TERNI, ORTE, AND DOWN THE TIBER, TO ROME.

By rail to Arezzo, 45 miles; thence by coach, 156 miles, in thirty-three hours.

Leaving the central terminus, the line goes round the walls to Porta alla Croce Station, and thence ascends the Arno.

The stations are—

	Miles.		Miles.
Compiobbi	7½	Figline	24¼
Pontassieve	12½	S. Giovanni	27¼
Rignano	17¼	Mantevarchi	30½
Incisa	21¾		

The line follows the north side of the river to

Compiobbi Station, with Fiesole, etc., in view. At

Pontassieve Station (population, 10,192), the river Sieve joins the Arno; and roads strike off to Ravenna (over the Apennines), and to Arezzo (round the east bend, or head, of the Arno, in the province of Casentino); while the rail follows the direction of its western bend. Between the two bends is the Prate Magno ridge (4,700 feet high), in a gorge of which is *Vallombrosa* and its "Etrurian shades," eight miles from Pontassieve. Camaldoli, another celebrated convent, is high up in the Apennines, about twenty miles distant.

Rignano Station (population, 4,538), about six miles from Vallombrosa. On the other side of the Arno is *S. Donato* and its hill (1,320 feet high), celebrated for its fine prospect over Valdarno. The old Rinuccini Palace now belongs to the Corsini family. Here the upper Arno, or Val d'Arno di Sopra, begins.

Incisa Station (population, 3,481), so called from the manner in which the river *cuts* through the cliffs. The line crosses the Arno to

Figline Station (population, 9,137), near which many fossil bones of the mastodon, hippopotamus, elephant, etc., have been found. It was the birthplace of Pignotti, the historian, and fable writer.

San Giovanni Station (population, 4,197), a small cathedral town, and the birthplace of two painters, Tommaso Guidi, usually called Masaccio, or Dirty Tom, and Giovanni Manozzi, usually called Giovanni da S. Giovannie; some of whose works are to be seen in the Duomo and St. Lorenzo's church. In the latter church is the body of a mummy, found built into the wall, about fifty years ago.

Montevarchi Station (population, 9,078). Here is a museum of fossil bones found in this quarter. It was the benefice of B. Varchi, the historian.

Levane Station.

Prato Antico Station, near a bridge on the Chianti.

AREZZO Station,

The ancient *Arretium*, now the capital of a province, and a bishop's see.

Hotels—Vittoria; Inghilterra; Croce d'Oro.

Population, 36,469.

It stands on two hills, in a fine plain, three miles from the Arno, on or near the site of the old Estruscan city, which was occupied by the Consul, Flaminius, when Hannibal made his flank movement down the Clusine marshes, and defeated him at Thrasymene The present walls, three miles round, with four gates in them, were made by its warlike bishop, Guido Tarlate, who fortified the town, made roads, fought the Pope and the Florentines in several pitched battles, was a good statesman, and raised Arezzo for a time to a great height of power. He died at last in his bed, 1327, in spite of a thundering excommunication from the Vatican. In 1384 it was taken and plundered by Ingelram de Coucy, or Cosse, who sold it to Florence; and it was stormed by the French in 1800. It is well-built; the streets being paved, and comparatively wide and airy. The main street is called Corso V. Emanuele. At the top of one hill is the citadel; and near the Passionist Convent there are remains of an amphitheatre, overlooking the town. In this, the principal square, are the Palazzo Pubblico, Dogana, Theatre, and old Church of La Pieve.

Arezzo is remarkable as the birthplace of many eminent men, from Mæcenas, downwards. The modern list includes Petrarch, accidentally born here, his parents being Florentines; Vasari, the painter, architect, and art historian; Guido, or Guittone

d'Arezzo, the inventor of the musical staff and the musical scale, *do, re, mi*, etc.; another Guittone, a poet of Dante's age; Pope Julius III., and Cardinal Bibbiena; Leonardi Bruni l'Aretino, whose monument is in Santa Croce; and Pietro l'Aretino, the satirist, sometimes called "Il Divino" being one of those, says Forsyth, who "owe their celebrity to the meanness of their contemporaries;" Cesalpini, the naturalist; and Redi, the scholar, and author of "Bacco in Toscana," who of course praises the wine of his native town, as "Fa superbo l'Aretino." Under the name of Alleatico, it ranks as the best in Tuscany.

Michael Angelo, who was himself born at Castel Caprese, near this town, puts the credit of this "nella sottilità dell' aria," to the fineness of the air. Tablets of these exhibited "Aretine," great and small, are seen all over the city.

In the old or upper town, called Sobborgo, stands the

Cathedral of S. Donato, built about 1277, in the Italian-Gothic style, by Arnolfo di Lapo, and Margaritone, who was an Arezzo man, and a painter, sculptor, and architect, and is buried here. It was enlarged in the 15th century, and ornamented with fine stained windows by a French monk, William of Marseilles; who also began the frescoes of the vault, finished by Castellucci d'Arezzo. High altar, by Giovanni da Pisa (1286), with bas-reliefs of the patron saint. Tomb and effigies, etc., of Tarlate, the fighting bishop, by the brothers Agostino and Agnolo (1327-30), with a series of sixteen bas-reliefs of the events in his stirring life. Margaritone's tomb of Gregory X., who died here. Statue of Ferdinand de' Medici, by Giovanni da Bologna. Monuments of Redi, Margaritone, etc.

Among the paintings are a Madgalen, by Pietro della Francisca; a St. Jerome, by Della Gatta; a Judith, by Benvenuto *Aretino*. The Archives comprise 2,000 MSS. from the time of Charlemagne.

Close by the Duomo is *Petrarch's House*, in which he was born, 1304; it is two stories high, and has an inscription on the front. At the churches of *Annunziata* and *S. Bernardo*, are paintings by Spinello Spinelli, another native, sometimes called Spinello Aretino.

S. Francesco contains some good frescoes of the Invention of the Cross, and the Victory of Constantine, by P. della Francesca; an Annunciation, by Spinelli; and stained window by William of Marseilles.

S. Maria della Pieve, in Piazza Grande, on the site of a temple of Bacchus, a very old church, rebuilt 1262, by Marchione (a native), has three rows one over the other, of round, angular and twisted columns in its front, with many figures. It contains Vasari's St. George and the Dragon, and other paintings by him, with family portraits.

The *Hospital of Santa Maria della Misericordia* is a Gothic building of the 14th century. It has a library of 10,000 vols. and some antiquities. At the Abbey or *Badia* of S. Flora, or Monte Cassino, is a large painting of Ahasuerus, by Vasari; and a ceiling, by Pozzi. Here is a *Public Museum* of bronzes, majolica urns, and vases of red ware, for which Arezzo is celebrated.

The *Palazzo Pubblico*, or Town Hall, built 1332, has been modernised. Next to this is a gallery or Loggia, 400 feet long; a handsome pile, by Vasari, including a Theatre, Dogana, etc. Here is a statue of Ferdinand III. with portraits of P. Aretino, etc., and at the end of the promenade is a column to Mæcenas erected by his admiring "concives."

Palazzo Brilandi, or Montati, in Via di S. Vito, was the house in which Vasari was born.

Routes, to Siena 42 miles; to Lucignano (on the direct route to Rome) 20 miles; to Borgo Sepolcro, Urbino and Pesaro, over the Apennines, 18 miles; to Borgo Sepolcro, Gubbio and Ancona, 40 miles; to Città di Castello, by a zigzag, 20 miles.

The Palus Clusina, or Clusine Marsh, to the west of Arezzo at the head of Val di Chiana, has been drained by the Knights of St. Stephen, at Florence, and rendered one of the most fertile tracts in Italy. Its waters which formerly ran into the Clanis and Tiber are now diverted north into the Arno. To reclaim the soil, great dykes were first erected to confine the waters, which during their stagnation for a time, left a deposit of good earth, and were then sluiced off. This being repeated gave solidity to the bog, and gradually raised it above the level of the floods, and turned it into rich arable soil, now divided into large *fattorie* or farms.

Leaving Arezzo, the towns on the road towards Rome, are as follows:—

	Miles.		Miles.
Castiglione Fiorentino	10	Narni	100
Cortona	15	Otricoli	107
Passignano	25	Borghetto	113
Perugia	40	Civita Castellana	120
Sta. Maria degli Angeli	51	Nepi	125
Assisi	53	Monterosi	130
Foligno	63	Storta	145
Spoleto	78	Rome	156
Terni	93		

CASTIGLIONE FIORENTINO, a small town (population 12,069) on a height, with two churches, commanding a fine prospect of the Val di Chiana. The hills on the east divide it from the Vale of the Tiber.

CAMUSCIA, at the bottom of the hill of Cortona, where the road to that place (1 mile) meets those to Arezzo, Figano, and Montepulciano. Fojano, nine miles distant, is near the Lucignano Station on the Siena railway. (See Route 26).

CORTONA.

Is a bishop's see (population 24,960) and the ancient *Corytum* or *Cortona*, the capital of Etruria and one of the oldest of the Etruscan cities; the *walls* of which, made of the blocks of uncemented stone, in what is called the Cyclopean or Pelasgic style, still exist as foundations to the modern ones.

Hotels.—Europa; Casi Nuti, inferior.

There are also traces of Roman baths; and outside Porta S. Agostino, is an Etruscan sepulchre called (by a confusion between Cortona and Croton, the residence of Pythagoras), the Grotta da Pittagora. In the mediæval confusion, Cortona sided with the Ghibelines, and had the misfortune to be plundered by its Arezzo neighbours, who razed its castle. Afterwards it came under the Casali family, and was sold to Florence in 1410. Cortona stands on the slope of a steep hill, among vineyards with black mountains behind, looking like a "picture hung on a wall" (*Forsyth*), and overlooking the beautiful Val di Chiana and the Thrasymenean Lake. It has all the marks of an old town in its houses and narrow winding streets, etc. It gives birth to two painters, whose works are to be seen here, viz., Pietro Berrettini, or P. da Cortona, who designed and painted St. Martin's, at Rome; and Luca Signorelli.

The *Cathedral*, built in the 11th century, and lately restored, has Signorelli's Descent from the Cross, 1502, and his Last Supper; Pietro da Cortona's Annunciation; monuments of Berridino the painter, Cardinal Nereo styled "Lucumone" a title formerly given to the local rulers and Tommasi, Grand Master of the Knights of Malta, 1803; with a Roman sarcophagus, said to be that of the Consul Flaminius, with bas-reliefs of the Centaurs and Lapithæ.

S. Agustino.—P. da Cortona's Virgin and Saints, and another by J. da Empoli.

S. Domenico, built in the 13th century.—Fra Beato's Madonna Enthroned; Palma Giovane's Assumption; and another piece, with portraits of Lorenzo and Cosmo de' Medici.

S. Francesco, another church of the 13th century, P. da Cortona's Annunciation; and Cigoli's Miracle of St. Anthony's Ass.

Del Gesu.—L. Signorelli's and Fra Beato's Annunciation, etc.

S. Margharita.—A conspicuous Gothic church and nunnery, by Niccolò da Pisa and his son. Here are some richly ornamented chapels. One, containing a gold crown, presented by P. da Cortona; also paintings by L. Signorelli, Baroccio, Empoli, Vanni, etc.; and the tomb of St. Margaret, with its bas-reliefs of the 13th century.

S. Niccolò has a fresco by L. Signorelli.

The *Palazzo Pretorio*, or Town Hall, is the seat of the Accademia Etrusca founded 1726, with a library of books and MSS., and a museum of antiquities, bronzes, etc. Among the portraits is one of Lord Cowper, who was an Italian scholar.

Returning to Camuscia, the road ascends past Ossaja, the last place on the old Tuscan frontier, to the summit of the Spelunca chain, which looks on Val di Chiana and the famous Thrasimene Lake, which lies below, where Hannibal defeated the Romans under Flaminius for the third time, B.C. 217. Pass Monte Gualandro, the Montes Cortonenses of Livy, and the Ponte di Sanguinetto, or Bloody River, and descend to the flats of

CASE DEL PIANO, which was till lately the first place in the Papal province of Perugino, now annexed to the kingdom of Italy. The road, hemmed in by the Gualandro hills, enters the defile by the Borghetto Tower close to the lake, where the Carthaginians were in ambush, and winds round the corner of the lake to the Torre de Annibale, and another defile near

PASSIGNANO, between which and the Borghetto, four miles, the battle was fought which ended so disastrously for the Romans. Their Consul was killed, and only 6,000 Romans escaped. It lasted three hours, during which an earthquake occurred which overthrew many towns in Italy, but was unnoticed by the combatants.

"I roam
By Thrasimene's Lake, in the defiles
Fatal to Roman rashness, more at home;
For there the Carthaginian's warlike wiles
Come back before me, as his skill beguiles
The post between the mountains and the shore."
—*Byron.*

Human bones, it is said, are still found here.

The *Lacus Thrasymenus* or Trasimenus, now Lago Trasimeno or di Perugia, is a shallow piece of water, about eight miles across, its greatest depth being 20 feet, and this gradually decreasing. On one of two islands near Passignano is a convent. It is bordered by low hills covered with pines, oaks, and olives; and abounds with good trout and eels. It has no visible outlet, and to prevent the overflow which used to follow the rains, a stone tunnel or *emissario* was constructed in the 15th century by Braccio da Montone, Lord of Perugia, running out from the south-east side, near S. Savino, opposite Polrese island. This ancient piece of engineering work is six feet high and 2,845 feet long, with seven shafts in it. The drainage after passing through the tunnel turns several mills, and runs to the Caina, and thence to the Tiber. From Passignano the road ascends the hill to

MAGIONE, and thence descends across the Caina, and ascends to

PERUGIA,

The ancient *Perusia* or *Perusium*; head of a province; seat of a university, bishop, etc.

Hotels.—Posta, Corona; Francia.

Good beef, mutton, pork, veal, and sweetmeats, particularly that called *ossi di morto*, or dead men's bones!

Population, 41,850.

**Chief Objects of Notice*:—Fontane Maggiore, Exchange, Duomo, S. Francesco, S. Pietro Mura, Picture Gallery.

This old city is the capital of the modern division of Umbria, but it was anciently an Etruscan town, being three miles from the Tiber, which the Romans made the boundary between Etruria and Umbria, which lay beyond towards the Apennines. The rivers Topino and Chiascio join the Tiber at the foot of the hill. In the year 50 B.C., during the second triumvirate, it was held by Mark Antony's brother against Octavian, afterwards Augustus, who plundered and burnt it after a long siege, but restored it as Perusia Augusta.

It stands on the summit of a double topped hill, about 1,000 feet high, and is surrounded by old walls six miles in circuit, enclosing a space only half built on, with wide clean streets and old massive houses. Its hundred churches make a good show, but the town has a decayed look, its population being only a fraction of what it was formerly. The plague of

1348 carried off 100,000 persons of the city and environs, but it has escaped the cholera of the present century. In the middle ages it took the Guelph side, and then fell under the power of Braccio de Montoni, surnamed Strongarm. It was defended by a strong citadel, built by Paul III., and nearly all razed in 1848, the site of which, now a promenade, commands a fine prospect of the Apennines and Lake Thrasymene. The circus for the game of pallone is close by. In the present day it has become notorious for a cowardly and wanton attack of the Swiss mercenaries of the Pope, in July 1859, who placed the unresisting inhabitants at their mercy, plundered the Benedictine Convent, killed the landlord of the Hotel de France at his door and nearly killed an American family staying in the house. Several persons were killed by an earthquake, 8th May, 1861.

Perugia is celebrated for the eminent men of learning it has produced, and also for a school of painting, the Umbrian School, founded by *P. Perugino*, whose real name was P. Vannucci, of Castello della Pieve, or de Castro Plebis, where he was born, but who takes name from Perugia, where he learned his art, and painted several pictures for the Cambio, etc.; also the Virgin and Child, now in our National Gallery. He was the teacher of Raphael, the great founder of the Roman school. Other pupils were Bernardo di Betto or Pinturicchio, a native of Perugia; A. Luigi, called l'Ingegno; Spagnuola or Lo Spagna; and R. Zoppo, a Florentine.

"After those three or four cities of Italy, the annals of which form pre-eminently important chapters of the history of European civilization, there is perhaps no more interesting city in the peninsula than Perugia. The story of its art, of its arms, of its political vicissitudes and struggles, have all been worthy of a larger share of the world's attention than can be generally accorded to the history of a single city. The importance and interest which attach to it in all these respects have been fully recognised by a great number of native writers; and few, if any one of the secondary cities of Italy, have received more abundant illustration of every phase of its past social existence." — *Trollope's Lenten Journey in Umbria.*

The Cathedral, on one hill top, is joined to Piazza Rivarola, and the Citadel Hill, by the Corso, or main street, passing through the Piazza del Sopramaro; where some old basement walls are seen, with the remains of a Porta Marzia, an ancient Etruscan gate, incorporated in Sangallo's citadel wall, in Piazza Rivarola. Another gate equally ancient, but altered by the Romans in 3 B.C., and usually called Arco di Agosto, stands in Piazza Grimana, on the old Roman road, north of the cathedral. It is built of lava blocks, and the arch is 30 feet high. Like the other, it is inscribed "Colonia Vibia," and "Augusta Perusia." Near the cathedral is the *Palazzo Governativo*, a building of the 14th century, with a fountain, or

**Fontane Maggiore*, one of the finest works of art in the city, erected 1274-80; of which a particular account was published 1834, by Vertimiglioli, with eighty plates. It consists of three basins, one over the other two of marble, by Niccolò da Pisa and Arnolfo di Lapo, and the third at top of bronze, by Messer Rosso. The bas-reliefs on the first basin include designs of the 12 months, heads of Adam and Eve, Samson, David and Goliath, Romulus and Remus, wolf and lamb, a lion (for the Guelphs), griffin (for Perugia), two eagles, etc. On the second basin are 24 statuettes, emblematical of St. Peter, Rome, St. Paul, Fertility, Abundance, Nymphs, etc.

The *Palazzo Pubblico*, or *de' Priori*, of the 13th century, has some carvings near the doors and windows, and an Ecce Homo, by Perugino, in the chapel. Here are the city Archives. In Piazza del Papa (*i.e.* the Pope) is V. Danti's bronze statue of Julius III., erected 1555. Danti was a native.

**Il Cambio*, or the *Exchange*, in the Corso, is of the 15th century, and is adorned with a series of *frescoes by Perugino* (1500); which are reckoned with his best. Among these are God the Father, with Sybils and Prophets; the Nativity and Transfiguration; and figures of Pittacus, Socrates, Leonidas, N. Pompilius, Fabius Maximus, Trajan, and other classical personages. The planets are on the ceiling; and on the pilasters are portraits of Perugino, and others. Some of the wood carvings were designed by Raphael. Perugino's House is in Via Delizioza, with his name on the door.

Out of 103 churches, not to speak of about 50 convents, which flourished here, the following are the most remarkable:—

The **Duomo* of St. Lorenzo, is of the 15th century. Gothic and Norman, and contains fine marble columns; with Baroccio's Descent from the Cross, his best work; L Signorelli's high altar-piece; St. Peter and St. Paul, by Giannicola, a pupil of Perugino. The stalls were designed by Raphael; and the stained windows in stripes of green and blue, were done 1565.

In the Canons' library are MSS. Bibles of the 7th and 8th century, and the first book printed here (1496), B. Capra's *Gli Consigli*. In the Piazza del Duomo are the Fountain and Governor's Palace.

S. Agnese, near the University, has its cloister chapel painted by Perugino; God the Father, and the Madonna.

S. Agostino, near Porta S. Tommaso. Perugino's Nativity and Baptism of Christ, etc., and his bas-reliefs in the choir. D. Alfani's ceiling, in the Confraternita.

S. Angelo, near Porta S. Angelo; a perfectly round church of the 5th and 6th centuries, 115 feet diameter, built on the site of a temple of Vesta, of which it contains 16 pillars out of 28 in the whole periphery. It has two Gothic portals, and was perhaps, a baptistry.

La Giustizia or *S. Bernardino*, has a front, by A. della Robbia, 1461, in a half-Gothic style; and a Madonna and Saints, by Perugino.

S. Domenico, in Via Papale, a large church rebuilt 1632 by C. Maderno; except the choir, which belongs to an old church, by Giovanni da Pisa, 1304, and has some terra cottas, by A. della Robbia, with stained windows. The tomb of Benedict XI. (died here 1304 of poison), is a well-carved work, by Da Pisa; the Adoration of the Magi, by B. Bonfiglio.

S. Ercolano, at the corner of Via Papale, is of the 13th century.

**S. Francesco de Conventuali*, near Porta della Conca, an old Gothic church, restored 1757. It has the remains of Braccio da Montone, who was killed 1424; Perugino's St. Sebastian, done at the age of 72; Saints, by C. Alfani; and T. Bartoli's Virgin and Child (1403), the only one of this master, in the city.

S. Francisco del Monte, outside Porta S. Angelo, has a Nativity, by Perugino; *S. Girolamo*, at the end of Via Papale, an altar-piece, by his pupil, Pinturicchio; and *S. Giuliana* (built 1292), outside Porta del Castello, has another Perugino.

Madonna di Monte Luce, outside Porta Pesc, is a half-Gothic church, by G. Dante.

Santa Maria Nuova, near Porta S. Tommaso, has Perugino's Adoration of the Magi (with his own portrait) and S. del Piombo's St. Sebastian and St. Roch.

S. Maria del Popolo, built 1547, by G. Alessi, who is buried in St. Florenzo's church.

**S. Pietro fuori di Mura*, (*i. e.* outside the wall) but now inside Porta Costanza; a basilica church, annexed to the great Benedictine convent, on the Frontone promenade, commanding a fine prospect of the Tiber. It is otherwise called *S. Pietro de' Cassinensi*. It has 18 old granite and marble pillars, and several Perugia masters—as Perugino's Dead Christ, and five small paintings in the sacristy; Raphael's St. John, and the Infant Jesus, one of his earliest works. Also ten pictures by Alicnse; V. Salmbeni's Vision of St. Gregory; La Spagna's Madonna; P. Alfani's Assumption; B. Bonfigli's Descent from the Cross; Sassoferrato's Judith; Frescoes, by Vasari; Mino da Fiesole's bas-reliefs; Caravaggio's Sta. Francesca; D. Dossi's Head of Christ; Titian's Ecce Homo; Bassano's Crown of Thorns; Guercino's Christ Bound. The wood carvings and inlaid work of the choir, are by two Bergamo artists.

S. Pietro Martire, has a fine Madonna and Angels, by Perugino.

S. Severo, at the Camaldoli Convent, has Raphael's first fresco (1505), with additions by Perugino (1521). Their names are inscribed.

S. Tommaso has the Unbelief of St. Thomas, a fine work by Giannicola, of the Perugia school.

The *University*, founded 1320, is placed in the Olivetan Convent near Porta S. Angelo, and is well attended. It comprises a library; cabinets of minerals and plants, etc. Here is the *Archæological Museum* (Gabinetto Archæologico), containing Etruscan and Roman bronzes and silver articles, bas-reliefs, vases, medals, and 80 inscriptions; one, the longest Etruscan inscription known, contains 45 lines. Another relic is a quadriga or racing car. Here is the

**Pinacoteca* or gallery of paintings, chiefly of the Umbrian school; as Giannicola's Madonna Enthroned; Perugino's Madonna and Saints; Pinturicchio's Evangelists and Saints; B. Gozzoli's Madonna; T. Barloli's Madonna; and other works by La Spagna, Alfani, etc.

There are several private galleries of paintings, chiefly of Perugino's school, and collections of antiquities; some of which are on sale. The largest gallery is that of Palazzo Penna. At the *Palazzo Conestabili-Staffa* is the Staffa Madonna of Raphael, a small one and one of his earliest works. The Public Library, in Via Riaria, contains 30,000 vols. and MSS., including early editions of the 15th century, and MSS. works of Augustine (13th century). There is a theatre near the Corso.

The *Lunatic Asylum* (de' Mentecatti), is outside Porta Margherita. Large cattle fairs are held here in the first three weeks of August.

About one mile outside the city, near Ponte di S. Giovanni, on the road to Rome, an Etruscan necropolis was discovered in 1840, called the Grotta de'Volunni (or of the Volumnii). On the Florence road, near Commenda, is another Etruscan relic, called Tempio di S. Manno. About 12 miles distant is the Camaldoli convent of Montecorona, planted by the monks, up the mountains among forests of pines.

Routes to Chiusi on the Siena rail, 26 miles; to Gubbio and Ancona. From Perugia, the direct road to Rome, is down the Tiber *viâ* Todi and Narni (50 miles); but the road *viâ* Assisi, Foligno, Spoleto and Narni, is the most interesting, though 20 or 25 miles longer. TODI, along the direct road is the ancient *Tuder*, on the Via Amerina, a cathedral town, with several churches, one of which (La Consolazione) is by Bramante.

Leaving Perugia, the high road crosses the *Tiber*, or *Teverone*, at Ponte S. Giovanni (near the ancient necropolis above mentioned) into Umbria. It passes BASTIA, a small town (population 3,123), half ruined by the cartquake of 12th February, 1854.

SANTA MARIA DEGLI ANGELI, so called from the fine church of the Madonna, built 1569 by Vignola; round the little stone cottage or Oratory of St. Francis, in which he began his ascetic way of life, 1206. On the front is a large modern fresco, by Overbeck, in imitation of the early masters of the Umbrian school. It contains some old frescoes by Lo Spagna, and is annexed to the large metropolitan convent of the Franciscans called the Portiuncula, as being the first *portion* obtained by the order from the Benedictines in 1511. Pilgrims flock hither and to Assisi, 21st July to 1st August, and 4th October, to benefit by the indulgences of St. Francis. This pile was damaged by the earthquakes of 1832 and 1854, but has been restored. From here it is 1¼ mile to Assisi, up the hills, a little out of the high road, which may be joined again at Spello, farther on. This excursion takes five or six hours

ASSISI,

The ancient *Assisium*, a bishop's see, and the birthplace of St. Francis d'Assisi, and Metastasio.

Hotels.—**Fermina**; **Lepri.**

Population, 4,500.

It is a walled town, on the side of a picturesque mountain, overlooking the valley of the Topino, a branch of the Tiber; and contains several relics of the old Roman town or *municipium*; among which are remains of a forum, baths, aqueducts, vases (seen at the public fountains) and a *Temple of Minerva*, now turned into a church of the Madonna. It stands in the market place; where the portico is seen, in good preservation, of six fluted Corinthian

columns, 35 feet high, including the base and capitals. It was the only building which Goethe, whose taste was hyper-classical, would look at, when he visited Assisi in 1786. It belongs to the congregation of the Oratory. There is a castle on the slope of the hill.

The *Duomo d'S. Rubano*, of the 12th century, was restored in the 16th century by G. Alessi. It has an ancient crypt) and a fine Roman sarcophagus, with a bas-relief of Diana and Endymion, now used as an altar.

Santa Chiara, built 1253, by F. da Campello. is dedicated to a female disciple of St. Francis, and has some frescoes by Giottino.

Chiesa Nuova, or the *New Church*, occupies the site of the house in which St. Francis was born, 1182. He became the founder of one of the four mendicant orders, known as the Franciscans, or Grey friars, or Brothers of the Oratory, and died here 1226; soon after which a church was built on his grave, and dedicated to him, which is the chief object of notice with most visitors, on account of its early frescoes of the 13th and 14th centuries, its painted windows, etc.

This church of **S. Francesco*, built for the most part between 1228 and 1253, by a German architect, Jacob or Jacopo, consists of two churches (or three including the crypt) one over the other like steps, on the slope of the hill side. The lower church is dark and grim looking, in comparison with the cheerful one above it; and there are but few characteristic mouldings to mark the style, which is rather German than Italian. The crypt underneath contains the body of St. Francis in a tomb cut in the rock. The mountain behind, about three miles off, called Monte Sebasio, rises 3 990 feet, and here is the "Carceri" or Grotto to which the saint went to pray; near a small priory, which has a splendid view over the vale of Umbria.

"This Church," says Fergusson (*Hand-Book of Architecture*), "depends on its painting much more than on its architecture, for its magnificence and character. In the first place it is small, the upper building being only 225 feet by 36 in width; and though the lower one has side aisles which extend the width to 100 feet, the upper church is only 60 feet in height, and the lower about half as high; so that it is far too small for much architectural display. The whole church is covered with fresco paintings in great variety and of the most beautiful character, which render it one of the most celebrated and admired of all Italy. Without its frescoes and if found on the north side of the Alps, it would hardly attract any attention."

The entrance is through the *Lower Church*, which is always open, and is reached by a narthex, or vestibule, added in the 15th century, close to chapels painted by Buffalmacco and C. Sermei. The side chapels within are as follow:—*St. Louis's* or *Stephen's Chapel* (on the right)—Frescoes, by Spagna and A. Doni, whose Prophets and Sibyls are in the ceiling. *St. Anthony's Chapel*—Frescoes by C. Sermei, painted in the 16th century, over those of Giottino, except his Coronation of the Virgin. *Magdalen Chapel*—Frescoes by Buffalmacco. *Right Transept*—Frescoes by T Gaddi and his pupil, Giovanni of Milan; and the Annunciation, by P. Campanna. *Right Transept Chapel*—Frescoes by Giottino, and L. and S. Memmi. Between the *Choir* and *Nave*—Frescoes, by Giotto, of the Franciscan vows of Poverty, Chastity, and Obedience, and St. Francis in Glory; with the Crucifixion, by P. Cavallini. *Left Transept*—P. Capanna's Life of Christ, and the Stigmata of St. Francis, whose portrait, by Giunta da Pisa, is in the sacristy adjoining. *Chapels on the left side*—Coronation of the Virgin, by Giottino or Fra Martino; T. Gaddi's Crucifixion and Frescoes by S. Memmi.

The *Upper Church*, seen for a fee to the custode, is adorned with frescoes on the walls and ceiling, by Giotto, Cimabue, and Giunta da Pisa; but the exact share of each is disputed by art critics. The subjects are from the Bible and the life of St. Francis. The inlaid work and stalls of the choir are by D. da San Severino, of the 15th century. Behind the altar is the rope of Santa Lercia's bell, by ringing which with their teeth on a day in August, unlimited indulgence is bought by the peasantry. In the cloisters and refectory of the convent are portraits of some early Franciscans, and a Lord's Supper, by A. Doni and Solimena. Like other buildings, this one was much shaken by the earthquake of 1854. The brethren here have got rid of the obligation of absolute poverty.

From Assisi return to the road, under Monte Subiaso, at

SPELLO (population, 3,000), a small town, steep and ill built; the ancient *Hispellum*, containing a Roman gate, called Porta Veneris, and some fine frescoes by *Pinturicchio, in the churches of S. Francesco and Santa Maria Maggiore. Those of the latter (in the Baglioni Chapel) have been engraved by the Arundel Society; and it has also two frescoes by Perugino. It was damaged by the earthquake of 1854. At

FOLIGNO, or FULIGNO,

the ancient *Foliginum*, the road joins the Via Flaminia, and the road and railway from Ancona to Rome (See Route 29) To Ancona, 4 hours; Fano, over the Furlo Pass, 12 hours.

Population, 19.078.

Hotel.—La Posta.

Foligno, before its incorporation with the States of the Church in 1439, was an independent republic; now part of the Italian kingdom. It is a handsome bustling town, and overlooks the fine valley of the Clitumnus, or Maroggia, famous for its fine long-horned, white cattle, which furnished the *victimæ grandes* for the triumphs and sacrifices. It joins the Topino, a little below.

It has a small, Gothic cathedral, dedicated to S. Feliciano, with red marble lions at the door, and several churches; one of which, *Santa Anna*, built by Bramante, contained Raphael's "Madonna di Foligno," now in the Vatican. This, like T. Alunno

da Foligno's altar-piece, at S. Niccolò, made a journey to Paris. Opposite the Purgatory Church, is an obelisk, surmounted by a crucifix, and a lamp kept perpetually lighted. Here the Flaminian Way made a loopline to Narni, passing Bevagna, or *Mevania* (under Monte Falco), the birthplace of Propertius, though he is claimed by Foligno and Stello.

TREVI, the Roman *Trebra*, in an amphitheatre of hills.

Population, 5083.

At the Madonna Church, is Perugino's Adoration of the Magi.

Before reaching the Le Vene post-house, the road passes the source of the Clitumnus, or Clitunno, a little crystal stream at the head of the Maroggia, if not identical with it; on the banks of which is the *Temple of Clitumnus*, of "small and delicate proportions," as Byron describes it; originally Roman, but altered or converted into a wayside chapel.

> "Hinc albi Clitumne, greges, et maxima, taurus,
> Victima"

Pliny says the water had the reputation of whitening the skin of the cattle which fed on its banks. The musical descripton in "Childe Harold" should not be forgotten here:—

> "Past not unblest the Genius of the place!
> If through the air a zephyr more serene
> Win to the brow, 'tis his; and if ye trace
> Along his margin, a more eloquent green,
> If on the heart the freshness of the scene
> Sprinkle its coolness, and from the dry dust
> Of weary life a moment lave it clean
> With Nature's baptism, 'tis to him ye must
> Pay orisons for this suspension of disgust."

The next place is

SPOLETO,

The ancient *Spoletum*, in a very picturesque country on the Maroggia, traversed by an aqueduct and dotted by villas. An archbishop's see and formerly the head of a Papal delegation, now united with the kingdom of Italy.

Population, 19,261.

It was made the head of a duchy by the Lombard Kings, 572; was burnt by Frederick Barbarossa for siding with the Pope; and, during French rule, became the head of the department of "Trasimène." One of its gates, called Porta de Annibale, or di Fuga, is a triumphal Arch, with an inscription (of much later date than his time) recording Hannibal's repulse, when he attempted to advance towards Rome after the battle of Thrasymenus. Its other signs of Roman occupation include remains of a theatre; a Temple of Jupiter, at S. Andrea's; and of a Temple of Concord, of which 14 pillars are seen in the Crucifix Church, outside the walls.

The lofty *Aqueduct*, which also serves as a roadway, is 680 feet long, and in one part nearly 290 high; it is on ten Gothic arches, and is supposed to be of the 7th or 8th century. There are traces of Theodoric's palace, which was rebuilt by Narses, after its ruin by the Goths. It has a fountain with figures of Diana, etc.

The *Cathedral* is a handsome church, originally in the Lombard style, restored in 1644. It has a gold mosaic on its front, of 1207; and contains Madonnas by Annibale Carracci, and Filippo Lippi; who was buried here by Lorenzo de Medici, with an epitaph by Politian.

S. Pietro, outside Porta Romana, is another Lombard church. The citadel commands a view of the Apennines, Perugia, etc. It was gallantly defended by the Irish Brigade on behalf of the Pope, in 1860.

At the Palazzo Pubblico, or Town Hall, is a fresco by Spagna; and at the Palazzo Ancajani, a painting by Raphael.

Hats and truffles are among the productions of Spoleto.

Its old castle, standing on a basement of cyclopean walls, commands a fine prospect.

MONTE LUCO, one mile east, across the valley, which is spanned by the aqueduct, is a charming spot; covered with fine old oaks, one of which is upwards of 50 feet round. Here is the ancient monastery of S. Giuliano, on the sight of a Temple of Mars, with some hermitages and convents.

Road to Norcia, Arquata, etc.

From Spoleto the road ascends Monte Somma, 3,700 feet high, with fine views of the Vale of Clitumnus. Monte Luco, etc.; it then descends the Strettura Pass, the hotel of which was a villa built by Leo XII.; and we arrive at

TERNI,

The Roman *Interamna*, between the Velino and the Nera, celebrated as the birthplace of Tacitus the historian, at least he is so claimed by the town; and for the magnificent Falls of Terni, which are five miles distant.

Hotels.—Hotel d'Angleterre, the best in the town, exceedingly well situated; Corso Victor Emmanuel, recommended.

Population, 12,818.

It is a bishop's see and has an old cathedral, with several Roman remains; as part of a Temple of the Sun, in the church of S. Salvatore; of an amphitheatre, in the bishop's garden; a Temple of Hercules, in the college of S. Sivo, and baths in Casa Spada. Outside the walls is part of a Roman bridge, replaced by one of Clement VIII., built 1602. Since 1840 it has been supplied with good drinking water. The Emperors Tacitus and Florian were natives of Terni. Its wine and peaches are noted.

The **Falls of Terni* are five miles up the Nera, at the junction of the Velino, which comes down from Rieti at a much higher level. Conveyances may be hired of the postmaster, or you may walk for two miles and then hire donkeys for three pauls; or walk the whole way, through a beautiful country, with a guide, for five or six pauls. They are heard at some distance.

> —— audit amnis
> Sulfurea Nar albus aquâ, fontesque Velini.—*Virgil.*

Like those of Tivoli, these Falls, called Caduta d-l Marmore, are artificial in their origin, having been made, in the first instance, by the Consul M. C. Dentatus, 240 B.C., who, to drain the surplus water which inundated the valley of the Velino, made or widened a cut through the cliff down to the lower level of the Nera. Here the water "clears the wave worn precipice," and falls into the gulf below, about 800 feet, in three leaps, the middle one being 500 feet perpendicular, and the lower one a succession of rapids. The channel is about 50 feet wide. Some estimates make the total fall only 455 feet, which is nearly equalled by the Fall of Foyers, in Scotland; a fall which in Dr. Clarke's opinion ranks next to that of Terni. This fall far exceeds the Falls of Schaffhausen in Switzerland. One striking view can be got from the Specola, a pavilion built by Pius VI., overhanging the fall, and here also is a fine prospect of the valley and hills around; but the best view of the waters is obtained from the Nera below.

Look back!
Lo where it comes like an eternity,
As if to sweep down all things in its track,
Charming the eye with dread; a matchless Cataract.

Horribly beautiful!—but on the surge
From side to side, beneath the glittering moon
An Iris sits, amidst the infernal surge
Like Hope. —*Byron.*

These rainbows are seen at different parts of the falls in the sunshine. The waters here, as in other parts of Italy, have a petrifying quality, and deposit much tartrate of lime on the wood and mosses. Near this is a villa once inhabited by Queen Caroline.

From the Falls the road may be followed up the Velino, to the Pie' da Luco Lake; and on to Rieti, in the Roman *Tempe*, and Aquila, among the Sabine Hills, in the Abruzzi, and thence round to Naples. (See Route 31.)

Leaving Terni, for Rome, the country continues to have the same hilly and picturesque character, to

NARNI, a small old cathedral town (population, 8,124), on a height over the Nera, in a beautiful spot, the site of the ancient *Nequinum*, or *Narnia*, a Roman colony, which refused to help the mother city after the battle of Cannæ. The Duomo is of the 13th century; at the Zoccolanti Convent, on a hill facing the town, is a fine Spagna (the Coronation of the Virgin); and in the neighbourhood is the Ponte Rotto, a Roman bridge, built by Augustus, across a ravine, on the Nera. The remains consist of one large arch, and parts of two others.

AMELIA, the ancient *Ameria*, another Umbrian town, and a bishop's see, is away to the right towards the Tiber. To Orte, at the intended junction of the rails, is eight miles.

The road follows the old Flaminian way, with hills and villages around, to

OTRICOLI, or *Ocriculum* (population, 1243), where Mount Soracte comes into view to the south, at the other side of the Tiber, which makes a sudden bend towards, and then away from the town; a fact which Ariosto turns to account in his Orlando, canto xiv.—

"Un simil luogo con girerol onda
Sotto *Ocricoli* il Tevere circondo."

The road crosses the Tiber at

PONTE FELICE, so called from an old three-arched bridge, built by Augustus, and restored by Sixtus V., the famous Cardinal *Felice* (Felix), of Montalto. A steamer may sometimes be taken here, which descends the Tiber, to Rome, in ten to twelve hours. Here the French, under Macdonald, defeated the Neapolitans, in 1798. Passing

BORGHETTO, a mediæval fortress, the first place in Etruria, and in Papal territory, we come to

CIVITA CASTELLANA, a picturesque walled town (population, 3,500), on a volcanic peninsula, the site of *Falerium Vetus*, one of the Twelve Etruscan cities; between the Treja and Rio Maggiore, which runs in the ravine. A bridge, for the road and aqueduct, called Ponte del Terreno, 130 feet high, crosses the latter. Here is a Gothic cathedral (1210), with a castle commanding a fine view of Mount Soracte, etc., built by Julius II. The town walls are Etruscan in part, and in the ravine below are many Etruscan tombs. The convent of Santa Maria de Faleri, to the west, marks the site of Falerium Novus, or the Roman city, which succeeded the Etruscan; and which has remains of uncemented walls, thirty feet high, with gates, etc., in an almost perfect state of preservation. This neighbourhood was inhabited by the Falisci or Phalisci, of Greek origin, and was famous for its pastures, and the venter Faliscus, a kind of sausage mentioned by Martial.

About seven or eight miles east of this is the famous isolated peak of *Mount Soracte*, a limestone hill, 2,300 feet high, once crowned by a temple of Apollo, now turned into a convent, dedicated to a certain "Sant' Oreste;" so called from a hermitage to which Ch. Martel's son, Carloman, King of Austrasia (once part of France), retired to feed pigs and die. There is a village on the slope. Near the chapel of Santa Romana is a curious grotto. It enjoys, as might be expected, a wide panoramic view, and is covered with snow a good part of the year; as Horace remarks—

"Vides ut altar stet nive candidum
Soracte."

From Civita Castellana, the way to Rome may be followed, *viâ* Nepi (a walled town with an aqueduct), to

MONTEROSI, where it joins the high road from Siena (Route 26); or we may take the shorter route by the Flaminian Way to Rignano, under Monte Soracte, and

CASTEL NUOVA, the site of Ad Vicessimane, fourteen miles from Civita Castellana. The Sabine Hills, Tivoli, Albano, etc., are in sight. From this it is twelve miles through the treeless and dreary Campagna, to SAXA RUBRA, near the Tiber, at the junction of Via Tiberiana; and ten miles further, past Ponte Molle, to

ROME (see Route 32).

ROUTE 28.

ANCONA, TO FANO, FOSSOMBRONE, URBINO, AND OVER THE APENNINES TO AREZZO AND FLORENCE; OR, TO FOSSOMBRONE, CAGLI, SIGILLO, NOCERA, FOLIGNO, ETC., AND ROME.

ANCONA Station,

On the beach, near that town, which preserves its old Roman name, and its importance as the best harbour in the Adriatic, south of Venice. It is a *porto franco*, which means that you may bring what you like into it, but pay duty for what you take out; that is, it is a great bonded warehouse. An old rhyme says—

"Unus Petrus est in Româ
Una turris in Cremonâ
Unus portus in Anconâ."

This shows how much the harbour is thought of by the Italians, who also style it the "Doric City."

***Hotels.*—Royal; De la Paix; L'Europa; La Victoria; La Fenice; Della Ferrovia.**

Good fish are got here.

Population, 40,185; of whom 5,000 are Jews, living in the Ghetto, in small densely crowded streets, so narrow that two persons cannot pass abreast, with an indescribable want of cleanliness, light, and air.

Conveyances.—Railway to Bologna, Trani, etc.

The railway was opened to Ancona in May, 1861, by the King of Italy, and is now extended to Trani.

Steamers to Trieste, Corfu, and Alexandria (see *Bradshaw's Continental Guide*). It is on the direct route to Alexandria and offers the shortest sea passage.

English Consul.—G. Gaggiotti, Esq.

"The first impression the aspect of Ancona produces on the traveller is favourable in the extreme. It had been visible to us for the last twenty miles of road (from Florence), and looked exceedingly picturesque, rising from the very edge of the water in terrace-like succession, till it reached the summit of the mountain, crowned by an old cathedral, whose quaint semi-Byzantine architecture, gilded by the setting sun, stood out in admirable relief against the glorious sky."—*Mrs. Gretton's Englishwoman in Italy.*

Ancona stands on the summit and side of a fine semicircular chalk promontory, which projects into the sea, and forms a natural harbour and amphitheatre, between Monte Guasco and Monte Astagno or Capo di Monte.

The promontory is shaped like an elbow, and from this circumstance it derives its name of Ancon, bestowed upon it by the restless Dorians from Syracuse, who made a settlement here. It was also, and is still, celebrated for the beauty of its women, like many other Greek colonies.

But it was Trajan who converted it into a useful port and naval station by the erection of a Mole or Pier.

The Lombards made it the seat of a governor with the title of *Marchesus*, whence the name of La Marca, the Mark, or March of Ancona, given to the province (Le Marche in the plural), afterwards incorporated with the States of the Church by Clement VII. Previously to this, though bequeathed to the Pope by the Countess Matilda, it had remained a free city, and had sustained a brilliant siege against the jealous Venetians, till succoured by the Guelphs of Ferrara. It was occupied by the French, 1797-1814, and again 1832-8, and in 1849 it was subjected to 10 days' bombardment from the Austrians. In 1861 it was occupied by Lamoricière after his defeat at Castel Fidardo, and taken by Cialdini after a bombardment.

The citadel, built by the Popes, commands the town, but is partly commanded by the heights above. Other forts have been erected for its defence by its new master, the King of Italy—one near the Capuchin Convent will render it almost impregnable.

Close to the old Mole is the fine marble **Arch of Trajan*, erected, as the inscription states, by the "Senate and people of Rome to Trajan, Emperor, and Cæsar, son of Nerva, etc., a most provident prince, who, at his own cost, erected the Mole, and thus made this access to Italy safer to navigators." It is of white Parian marble, and of good proportions, with one gateway, supported by four Corinthian columns in each front. The bronze statues of Trajan, of his wife Plotina, and his sister Marciana, which stood on the top of the arch, have disappeared. Near this is a Doric arch, by Vanvitelli, in honour of Clement XII., who built the four-sided lazzaretto and the second Mole with its lighthouse. This mole is 2,000 feet long and 100 broad. Travellers from the Levant may shorten their quarantine at the Cacine by going through the spongio or bath.

The streets of Ancona are steep and narrow, the best one being the Corso, built by Pius VI., which leads down to the harbour, through the principal gate, close to the Dogana. It has few remarkable buildings. A commercial fair begins on the 20th August, soon after that of Sinigaglia; and at all times much of the bustle of a thriving seaport prevails here.

The *Duomo*, or Cathedral of S. Siriaco, in Citta Vecchio, occupies the very summit of the promontory, on the edge of a white cliff, which rises sheer out of the sea, on the site of a temple of Venus, the pillars of which are contained in the church. It was built in the 10th century, but the ornamented Gothic door, with its red marble columns facing the Dalmatian coast, is of the 13th century. It has a handsome octagon cupola, a Martyrdom of St. Laurence, by Podesti, and a crypt in which the patron saint with two or three others, and the Prætor, Gogonius, are buried. Within the memory of man large masses of cliff, close to the church, have been swept away by the sea.

S. Agostino has bas-reliefs and statues, by Moccio, in its half-Gothic, half-classical front. The interior, by Vanvitelli, contains paintings by Tibaldi and Andrea di Ancona.

S. Domenico, rebuilt 1788, has Titian's Christ on the Cross, and tombs of Marcolta, the poet, Tarcagnosta, the historian, and Rinaldi, a Florentine, exiled by the Medici in 1452. A statue of Clement XV faces the church.

S. Francesco has a Gothic door, and contains Guido's Annunciation, Titian's Virgin, and Bellini's Crucifixion.

Santa Maria della Piazza, is a Gothic church; and *Santa Pelagia* has a Guercino.

The *Palazzo del Governo*, late the seat of the Papal Legate; the Ferretti (by Tibaldi), Manciporte and Benincasa palaces; and the old marble Loggia del Mercanti, or Exchange, with its Gothic ornaments and frescoes, by Tibaldi; all deserve notice. Also the arched gateway, etc., of a building which was once a commando of the Templars. There is a theatre and a large prison. The public gardens are a few square patches of flowers near the sea, so called. Ancona, in Roman times, was noted for its purple dyes. It has a trade in wax, silk, wool, and corn. The mail steamers for the overland Route leave 5th, 12th, 20th, and 28th of each month; the through trains from London, *viâ* Paris, Turin, etc., leaving two days before. To Corfu, 38 hours; Alexandria, 110 hours. To Trieste, 14 hours.—(See *Bradshaw's Continental Guide*).

Routes to Loreto and Foggia, by rail, thence to Rome and Naples; or to Foligno and Rome.

Both the road and rail wind inland from Ancona, towards Osimo, in order to pass round the great chalky down which springs up here, between Ancona and Loreto, and obtains its full height at Monte Conero, 1,931 feet above the sea.

Ancona has no suburbs beyond the gates; but the prospect outside is "unique in its combination of the softest features of a pastoral region, with the lofty cliffs and sea views of a grander landscape."—*The Englishwoman in Italy.*

One of the best avenues was cut down to make barricades against the Austrians in the siege of 1849, which lasted 28 days. They took the town and held it for the Pope till 1859, ruling with great severity; for which there was some excuse, as Ancona had been previously in the hands of an association of *assassinati*. This body originated in 1849, when the Papal States were governed by the republicans, and several atrocious murders were committed by a band of fourteen or fifteen young men, the chief of whom was Moro, a dentist's son. Orsini was sent here by the Roman Triumvirs, to arrest the guilty parties, who were afterwards executed by the Papal Government. It was believed at the time that they were instigated by the priests of the Sanfedesti (or Throne and Altar) Association, in order to bring discredit upon the republicans.

In 1859, after Magenta, the Austrians left on 12th June; but the citadel was occupied by Papal troops, under General Allegrina, from Macerata, before the people had time to form a decision. They proclaimed the dictatorship of Victor Emmanuel, and the Delegate left; but Ancona was obliged to capitulate to Allegrini. He connived at the escape of 30 leaders; when Kalbermatten and his Swiss came, set aside the capitulation, imposed a fine of 100,000 dollars, and made a Gonfaloniere of one of the most hated of the nobility. This state of things lasted till its annexation to the kingdom of Italy, after the battle of Castelfidardo

Ancona to Fano by railway, as in Route 22. After this, the towns to Arezzo are as follow, and the distance about 100 miles:—

			Miles.
Calcinelli	1 post	Mercatello	4
Fossombrone	1 ,,	Lamolli	6
Urbino	13 Roman mls.	Top of Pass	6
Urbania	13 ,,	S. Giustino	10
S. Angelo-in-Vado	7 ,,	Borgo S Sepolcro	2
		Arezzo	24

Fano, on the Bologna and Ancona railway (see Route 22), at the mouth of the River Metauro, which our road ascends, following the direction of the Via Flaminia.

FOSSOMBRONE, a small cathedral town (population, 7,085), near the site of the ancient *Forum Sempronii*, at the junction of the Furio, or Foglio, with the Metauro. It has remains of a Roman Theatre, a Cathedral, with some paintings and inscriptions, and a good bridge. The silk made here is some of the best in Italy. The Flaminian Way here passes up the Furio towards Cagli, as below.

URBINO,

near the Roman *Urbinum Hortense*, the seat of an archbishop, and a walled town on a hill (population, 15,095), is remarkable as the birthplace of Raphael Sanzio, or Santi, usually called *Raphael*, the prince of painters. The house in which he was born (1483) has an inscription on it. It contains a Madonna, by G. Santi, his father; but none of Raphael's own works remain in the town. He was born and he died on Good Friday.

Urbino, before its incorporation with the States of the Church in 1626, was the head of a Duchy under the families of Montrefeltro and Della Rovere. They were great patrons of learning and art, especially Guid' Ubaldo I., the husband of the beautiful Elizabeth Gonzaga, who reigned here during Raphael's youth, and doubtless contributed to nourish his rising genius. Other natives were Bramante, the architect; Baroccio, the painter; B. Baldi. Paciotti, and Fabretti. It was noted for the manufacture of majolica pottery, ornamented with designs by Raphael or by the artists of his day.

The *Palazzo Ducale*, now the governor's house, is a handsome building, erected in the 15th century, in the reign of the first Duke Frederigo Montrefeltro; the earvings, etc., are by A. Barocelo (the painter's father) and another artist. It has a statue of Duke Frederick, by G. Campana, with some inscriptions; but the best part of its collections has been transferred to Rome.

At *Palazzo Albani*, Clement XI. and some cardinals of the Albano family, were born.

The Cathedral contains Baroccio's Last Supper and St. Sebastian; with a St. Martin, by Timoteo delle Vite.

S. Francesco has G. Santi's Madonna and Saints; T. delle Vite's St. Roch and Tobias; an altar-piece of the Pardon of St. Francis d'Assisi, by Baroccio, who was buried here in 1581: and tombs of the Ducal family. Some other tombs are at *S. Bernardino's*, outside the walls. At the College of *Santa Agata* is a portrait of Duke Frederick. At the *Capuchin Convent* is Baroccio's St. Francis in Ecstacy.

At *S. Francesco di Paolo* are the Holy Supper and the Resurrection, by Titian.

URBANIA, a small town (population, 4,367) on the Metauro, so called after Urban VIII., has a manufactory of Majolica, with a Collegiate Church (S. Francesco), containing Baroccio's Madonna. The peaks of the Apennines—in view—are 5,000 to 5,500 feet high, the highest being Monte Nerone, to the south. The roads begin to ascend the Apennines, up the Metauro, to

S. ANGELO IN VADO, a small cathedral town, the birthplace of the brothers Taddeo and Frederigo Zuccaro or Zucchero, both well-known portrait painters. At *Santa Caterina*, are portraits, by Frederigo. His portraits of Queen Elizabeth and Mary Queen of Scots, are at Chiswick.

LAMOLLI, at the foot of the Apennines, which are mounted up the Alpe della Luna, by an extra team of bullocks, in 2½ hours to the top of the pass; called the Bocca Trabaria, 3,300 feet high, commanding a fine prospect of the valley of the Tiber which lies below. Descend to

S. GIUSTINO, on the Tiber, near the Bufalini Villa, where are some frescoes, by Gherardi. The road ascends the river for Arezzo, and descends it to Perugia.

[The first place towards Perugia, is

CITTA DI CASTELLO (population, 22,342), a curious old decayed town, the ancient *Tifernum Tiberinum*, where Raphael executed some of his earlier works, before he went to Florence. The Hotel is part of the Canonicra, of the 16th century, with traces of frescoes, etc., here.

It has a wooden bridge over the yellow river; a cathedral of the 16th century, dedicated to S. Florido, and several other churches, adorned with paintings, etc; the Palazzo Communale, in the Gothic style; and four or five palaces of the Vitelli family, formerly lords of the city. These and most of the large buildings here were cracked by the earthquake of 1789, which spoilt the old and fantastic frescoes, chiefly by Gherardi or Il Doceno, by which they were adorned; and caused the rebuilding of the churches. One of the Vitelli palaces is inhabited by the Marchese Bufalini; another, now a merchant's warehouse, has a fine hall, 120 feet long painted with arabesques; a third built 1540, contains many family portraits, one being a beautiful girl, dying of a stab in the neck. It stands in a garden, with a loggia painted by Gherardi, fresh as if done yesterday, and "covered with the most extraordinary and fantastically grouped assemblage of birds, beasts, fishes, fruits, and flowers, that it is possible to imagine."—*Trollope's Lenten Journey.*

About three miles east, is Passerino farm, the site of *Pliny's Villa*, described in his sixth book.

About 12 miles below this, after crossing the ferry, near to the site of an intended bridge, is

FRATTA, or Fratticciola, a small picturesque town (population, 9,322), where the road to Gubbio, 16 miles, and Ancona turns off, over the mountains; past the old Castle of Civitella Ranieri. Fratta has a pottery manufacture, and stands 2,920 feet above the sea. In Santa Croce church, is a fine Descent from the Cross, by L. Signorelli. The hills here are well wooded, and the country richly fertile. On one stands the Convent of Monte Corona.

PERUGIA is 20 miles further (see Route 27).]

From S. Giustino, ascending the Tiber, the next place after crossing the old Tuscan boundary at Cospaja, is

SAN SEPOLCRO, or Borgo S. Sepolcro, a bishop's see (population, 7,814) which belonged to the Papacy, but was ceded to Tuscany 1440. It stands, as usual, on a hill, and takes its name from an oratory, built by two pilgrims, to hold a piece of stone brought from the Holy Sepulchre. It is the birthplace of the painters, Santo di Tito, Pietro della Francesca, and Raffaele del Colle; whose works are to be seen in the Cathedral (a building of the 11th century), the Misericordia and other churches.

The *Tiber* rises about 40 miles north of Borgo S. Sepolcro under Monte Falterone, in the Apennines, close to the source of the Arno. It flows through a green basin, once a lake, now rich in corn, wine, oak and other trees. The next place towards Arezzo, is

MONTERCHI, the old *Mons Hercules*, on the ridge between the vales of Tiber and Chianti; a little walled town, which belonged to Bishop Tarlati, of Arezzo. Some miles farther, by a zigzag road, is

AREZZO.—See Route 27.

For Rome the route turns off south from Fossombrone, as above (p. 142); the towns from which are as follow:—

	Post.		Post.
Acqualagna	1	Gualdo	1
Cagli	1	Nocera	1
Cantiano	1	Ponte Centesimo	1
Schieggia	1	Foligno	1
Sigillo	1		

This road is identical with the Via Flaminia. It follows the Candigliano up the Pietralata Hill, or *Monte d'Asdrubale*, which commemorates the defeat of Hannibal's brother, Asdrubal, here, by the Romans, B.C. 207, on a plain called Piano di S. Silvestro. A tower on Monte d'Elce, near the river, marks his grave.

> ——occidit, occidit
> Spes omnis, et fortuna nostri
> Nominis.—*Horace.*

The Roman road here has been tunnelled through the solid rock, and through a cutting half a mile long, called the Passo del Furlo; a work, which an inscription ascribes to Vespasian. It then crosses a Roman bridge, Ponte Maulio, to

CAGLI, the ancient *Callis*, under Monte Nero, 5,500 feet high. A small town (population, 9,559), with several churches. *S. Domenico*, contains a good fresco of the Madonna, by G. Santi, father of Raphael, whose portrait is given in one of the angels. It is published by the Arundel Society.

The road passes another Roman bridge, Ponte Grosso, on the way to

CANTIANO, a small fortified town (3,237), with a Holy Family, by Perugino, in one of its churches. The road ascends to a point, 2,310 feet high.

SCHIEGGIA, another small town (population, 1,320), near the remains of the temple of Jupiter Apenninus at *Clavernium*, now Chiascerna, on Monte Petrara.

[Here is a steep road through the shoulder of Monte Calvo, to

GUBBIO, the ancient *Igurium*, on the west side of the Apennines, at the source of the Chiascio, a branch of the Tiber. Population, 21,360. It was a republic till 1383, when it came under the Dukes of Arbino, who had a splendid palace here. It was noted for its dyes, woollens and Majolica ware, designed by Maestro Gorgio, a native. The best specimens of this ware in the Soulages collection were obtained from Gubbio. The town hangs on a kind of step at the base of Monte Calvo, in the basin of a dried lake, 12 miles by 2; and the houses rise one over the other in steep zigzag streets. It is supplied with water by an aquednct, 2 miles long, from an artificial reservoir in the mountains, 330 feet long and 50 deep, made by damming up the head of a valley.

There are some frescoes by Raffaele del Colle and other Umbrian masters in the Cathedral, and the Dominican and Santa Maria Nuova churches. In that of Misericordia is a fine fresco, by O. Nelli. In the present Town Hall, which occupies a disused convent, is a collection of paintings, one by Damiani, including several portraits of the Gabrielli family.

The old **Palazzo del Commune* of the 14th century, 1332–35, is an interesting monument of the republic, with a campanile, standing on a projecting platform, resting on great arches and reached by stairs from the lower city. In a wing of it, joined to the main building by a loggia, is the public Library, given by Bishop Sperelli. The Ducal Palace, called the Corte, close to the cathedral, is a neglected ruin, used as a wax candle factory. It contains Duke Frederigo's beautiful inlaid cabinet, and is adorned with fine arabesques and carvings, among which the Order of the Garter is seen.

A little below the modern town are 21 arches of the lower and upper row of a Roman *Amphitheatre*; and another relic, now in the museum, consists of the seven *tabulæ Eugubinæ* or Eugubine Tables, found here 1444. They are of bronze, and the inscriptions, which are in Latin and Etruscan, are supposed to relate to the religious ceremonies of the Umbri.

Going down to Fratta, 15 miles, the road passes the gorge of the Assino, by Danno Castle, the deserted convent of Campo Reggiano, and the old castle of Civita Ranieri, on a hill between the Nicone and Campina.

FRATTA is on the Tiber, and the road to Perugia and Citta di Castello. See above (p. 143).]

From Schieggia, the road passes through an easy break in the Apennines to

SIGILLO, the ancient *Hebillum*, on the rail from Ancona to Rome. See Route 29.

ROUTE 29.

ANCONA TO ROME, *VIA* JESI, SIGILLO, NOCERA, FOLIGNO, SPOLETO, TERNI AND THE FALLS, ORTA, AND DOWN THE TIBER.

From Ancona Station to

Case Bruciate Station, as in Route 22. The new line to Foligno, turns up the Esino, ancient *Æsis*, to

JESI, *Iesi*, or *Æsium*, as the Romans called it, the boundary of Picenum and Umbria, and the birthplace of the Emperor Fred. Barbarossa, in 1121. Its cathedral was founded in the 4th century. Population, 18,786. The road ascends the river to

MERAGO; and

SERRA S. QUIRICO. Population, 3,950.

FABRIANO, a bustling town (population, 17,798) and bishop's see, having large manufactures of paper and parchment and a trade in wool. The road enters an easy but hilly slope of the Apennines to

SIGILLO the Roman *Hebillum*, in Umbria, on the Via Flaminia, which the railway will follow towards Rome. Population, 1639. It has a castle built by the Lombards. There is a large stalactitic grotto near this place.

FOSSATO. Population, 1,936.

GUALDO TADINO at the foot of the mountains, is a Lombard town of 7,012 population, near the remains of the Roman Tadinum or Tadinæ, where Narses defeated the Goths under Totila, who was killed, 557.

GAIFANA. Then

NOCERA the ancient *Noceria*, in Umbria, under the Apennines, taken by the Romans, 307 B.C., afterwards created a municipium and military colony and annexed to the States of the Church in 1198. Population, 5,083. It is a bishop's see, on a steep hill, near the head of the river Topino. At the Adoration Church is a painting by N. Alunno, 1483. Wine, oil, and fruit are plentiful; and there is a good mineral spring in the neighbourhood which has been investigated by Morichini. On the other side of Monte Pennino is Camerino.

PONTE CENTESIMO. Then

FOLIGNO, as in Route 27, which follows the line to Rome.

ROUTE 30.

ANCONA, TO LORETO, FERMO, AND PESCARA, ON THE RAIL TO FOGGIA AND TRANI.

By railway, opened 1863; 90 miles; in 4 to 6 hours.

The stations are—

	Miles.		Miles.
Osimo	9¼	Marano	44½
Loreto	15	Grottammare	49½
Porto Recanati	19½	S. Ben. de Tronto	52½
Potenza Picena	22	Giulianova	67
Porto Civitanova	26¾	Mutignano	78¾
S. Elpidio	30½	Montesilvano	86¾
Porto S. Giorgio	36¾	Pescara	90½
Pedaso	42½		

Ancona Station, as in Route 28.

The line then turns inward round the base of Monte Comero, to

Osimo Station, on a hill 800 feet high, the ancient *Auximum*, of which remains are collected in the museum in the Palazzo Pubblico. Population, 6,000. The ancient Cathedral (formerly surrounded by the walls of a castle, which was levelled in 1560) has a deep carved porch, ornamented with snake mouldings and a series of oval portraits of bishops on its walls. Cross the Musone to

LORETO Station.

A town (population, 8,701) and bishop's see, in the province of Macerata, celebrated for its possession of the **Santa Casa*, or Holy House of the Virgin. There is a comfortable little Inn outside the gate, facing the sea. According to the legend, the Santa Casa was inhabited by Mary at Nazareth; was miraculously carried entire through the air, in 1291, to the coast of Dalmatia, near Fiume, and in 1291 was transplanted across the Adriatic to a hill, near the sea, belonging to a certain Laura, or Lauretta who gave name to its present site. It is a brick-built room, 29 feet by 13 feet, and 13 feet high; with a door, chimney, window, and a niche containing an image of the Virgin, in cedar wood. Round this sanctuary a splendidly-adorned church has been erected; which is visited by thousands of pilgrims every year.

Tasso describes the wonderful transportation of this relic in a poem beginning—"Ecco frà le tempeste e i fieri venti." A more sober and veracious account is contained in Bishop Martorelli's two folios of the *Teatro Istorico della Santa Casa*; the substance of which is given in an authorised handbook published here, the "Historical Account of the Prodigious Translation of the Holy House of Nazareth," to which the doubter is referred for further particulars of this "most impudent and most monstrous of all the impudent and monstrous impostures" of Mariolatry, as Mr. Trollope says.

Loreto, being a modern town, which has grown out of the Santa Casa, is comparatively well built. Sixtus V. walled it round for protection against the corsairs. The chief thoroughfare is crowded with shops and booths for the sale to pilgrims of rosaries, chaplets, agnus-dei medals, ribbons, artificial flowers, devotional books, and other memorials, to the amount of £15,000 or £20,000 a year. Beggars are numerous, to exercise the piety of the faithful. It was supplied with water by an aqueduct, by Paul V.

The fine *Madonna* Church, which encloses the Santa Casa, was rebuilt 1464-1513, by Sangallo; except the cupola and front, which are of later date and the tall campanile, by Vanvitelli. The front was added by Sixtus V. (1587), whose bronze statue, by Calcagni, stands over the fountain facing the church.

The bronze Virgin is by G. Lombardo: and the three bronze doors, with their bas-reliefs, are by his pupils, Calcagni, T. Vercelli, etc. The church, etc., are crammed with ex-voto offerings from pilgrims, more curious than elegant; but amongst the objects of art deserving of notice, is Bramante's fine marble casing to the Holy House, with bas-reliefs of the History of Mary, by A. Sansovino, B. Bandinelli, Raffaele da Montelupo, G. Lombardo, G. della Porta, Tribolo, etc.

The subjects of these bas-reliefs are the Birth of Mary, her Marriage, Annunciation, Visitation, Return to Bethlehem, Birth of Christ, Adoration of the Magi, Death of Mary, and the Journeys of the Santa Casa; among which figures of prophets and sibyls are introduced.

The octagon cupola over the Santa Casa, by Sangallo, is painted in fresco, by Pomerancio. The frescoes in the chapels and sacristy are by Zucchero, P. Tibaldi, etc., with a Madonna, by A. del Sarto. In the baptistry is a fine bronze relief, by T. Vercelli, and others.

The ugly black image of the Virgin, carved, it is said, by St. Luke, and dressed in a rich robe, with crown and sceptre, is placed over a magnificent altar, the marble pavement of which is worn by the knees of her worshippers, who deposit their offerings in the Santa Scodella, a dish which the Virgin is believed to have eaten from, but which is really a coarse piece of 15th century ware. The Treasury is a fine hall, eighty feet long, painted with frescoes, etc., and lined with presses, in which the gifts of the faithful are preserved. Here is kept the collection, dusty and battered, of Majolica pottery, the gift of Francesco-Maria Duke of Urbino, to the Virgin. This rich treasury, the growth of five centuries, was despoiled in 1797, by Pius VI., to enable him to pay a sum due, by treaty, to the French; who in 1798 made a further sweep of its contents; and on this occasion the sacred image made another journey, as far as Paris.

Facing the church is the Palace of the King, and that of the Bishop; a handsome pile by Bramante; containing a picture gallery, with works by Titian (Woman in Adultery), A. Carracci, Guercino, etc.; and a Spezieria, or laboratory. Here are the houses of the canons; the back of which looks towards the country, upon the little town of

CASTEL FIDARDO, on a hill, over the Musone, noted for the defeat of the Papal troops, under Lamoricière, by Cialdini, 18th September, 1860. Lamoricière had 11,000 men and fourteen guns, organised by Cardinal de Merode, including an Irish brigade, commanded by Major O'Reilly; and was supported by the garrison from Ancona. Cialdini took 600 prisoners, six guns, arms, etc., with General Pimodan. Lamoricière capitulated at Ancona on the 29th September, and the Sardinians were enabled to march on the Abruzzi, over Neapolitan frontier, to join Garibaldi.

Porto Recanati Station, at the mouth of the Potenza, where there is an anchorage for a few small craft. It is the port to the town of Recanati, about five miles inland; the high road to which, and the town beyond, is direct from Loreto.

[RECANATI, a cathedral town (population, 18,949), on a hill, 1,000 feet high, with several churches, and a bronze statue to the Virgin, in the public square. The town is one long street. It was taken and burnt by the Papal party, 1313. The next place is

RECINA, on the Potenza, near the site of *Ricina*, or *Elvia Recina*, on the direct Roman way from Ancona, towards Rome. There are remains of an amphitheatre, built by Septimus Severus. Cross the river to

MACERATA, the capital of a province, and a bishop's see, in the March of Ancona on a hill,

between the Pontenza and Chienti, with a view of the sea and the Apennines, and of the hill towns around. It was founded by the Goths in the 5th or 6th centuries. It is a well-built, bustling place, having a population of 19,632. One of its gates, Porta Pia, is a triumphal arch, erected by Cardinal Albornoz, with his bust over it. The Cathedral of St. Giuliano has a Madonna, and other paintings, by Umbrian masters. At St. Giovanni is an Assumption, by Lanfranco. Among the others worth notice are the Town Palace; the University, with a library of 20,000 vols; a College for priests; Court of Appeal, for the province; the Palazzo Compagnone, which has collections of antiquities and inscriptions from *Ricina*; and several other palaces built of white brick, and mostly deserted by their owners. Outside the walls is the Del Vergine Church, by Bramante; besides a large brick-built amphitheatre, used for the game of pallone, etc.

Monsignor Savelli, a former Legate here, was, says Count Arrivabene, "nicknamed the 'Corsican mad dog,' for his eagerness in persecuting citizens suspected of liberal opinions. A wretched criminal condemned to death, refused in his last moments to receive the ministers of the Catholic religion. The Legate, hoping to bring the convict to a more religious frame of mind, went to see him in the Confortatorio, and urged him to repent. He promised he would confess and receive the communion if fifty scudi were given to his family; which was done. Communion was then administered, and the next day he was executed. He was hardly buried when Savelli sent for the wife and demanded back the money; which he gave her, he said, because he only wanted her husband to die as a penitent and good Catholic." Gregory XVI. dismissed the Legate for this mean piece of treachery, and sent the wife two hundred scudi; but the same man was made a Cardinal, and President of the Consulta, by Pius IX.

A road turns south-east to Fermo (twenty-six miles); winding among hills crowned by towns and castles. It passes S. Claudio; Montolmo, the birthplace of Lanzi, the historian, and the site of *Pausulæ*, an ancient town and bishop's see, destroyed in the 5th century; S. Giusto Monte Granaco; and the river Lete Morta, or "Dead Lethe."

Ascend the Chienti to

TOLENTINO.

Population, 10,896, a small cathedral town, celebrated for the Treaty of Tolentino, signed between Bonaparte and Pius VI., in February, 1797; and also for the decisive battle of 3rd May, 1815, gained by the Austrians under General Bianchi, over Murat, King of Naples, by which he lost his kingdom. Its site is marked by the Castello della Rancia, on the Macerata road. The Duomo is dedicated to S. Niccolò. It is the ancient *Tollentinum*, and was under the Accorombuni family, before it was annexed to the Papal States. Here a road turns off to *S. Severino* (population 3,000) on the Potenza; and the old town of *Matellica* (population, 3,000).

Up the Chienti, past the villa in which the Pope signed the treaty, towards the Apennines, to

VALCIMARA, in a valley, above which are *Ponte della Trave* and the narrow pass and village of

SERRAVALLE, on the boundary of Umbria, with remains of an old Gothic castle which guarded the defile. Monte Pennino and Monte Sibilla, the ancient *Mons Tetricus*, 7,000 feet high, are close at hand.

CAMERINO is reached by a zigzag turning off to to the right from the Chienti, after leaving Valcimara as above. This is an old Duchy and cathedral town, (population, 11,854), on a solitary hill, 2,030 feet high, shut in by the Apennines, on the site of *Camerinum* in Umbria, which furnished Scipio with 600 soldiers for his African expedition. It has several churches and silk factories, and is the birthplace of Carlo Maratti the painter. The earthquake of 1799 entirely destroyed the former cathedral and ruined an ancient church of the 13th century down the hill, now in course of rebuilding. But the large palace of the Varani family escaped. They were lords of the town till it came under the Papacy, and were nearly extirpated by its adherents in 1431. Their old feudal castle is on the Chienti, at the junction of the Scortachiari. While the men of the family were generally worthless the women were remarkable for beauty and talent. The women of Camerino are distinguished for good looks. Its history has been written by C. Lilli.

Pioraceo, to the north of this, on the Potenza, is the site of *Prolaqueum*, and from it the Roman road went through the Apennines to *Nucerea* or Nocera. the present road turns south west to Serravalle.

From the Serravalle pass the road crosses the Apennines by

COL FIORITO, 2,700 feet high, by a narrow way cut on the face of the cliffs, which are covered with snow several months in the year; so narrow that carriages can hardly pass each other. Here is a little lake in the midst of verdure and wild flowers. The descent is rugged and winding along the precipices to *Case Nuove* and *Scopoli*; after which the country improves to *Belfiore* and the beautiful valley in which *Foligno* is placed. See Route 27.]

Following the rail along the coast, the next place to Porto Recanati is

Potenza Picena Station. A long strip between the coast and the hills, was the ancient *Picenum* full of old cities and sites; whose history by Brandimarte in his "Plinio Seniore, illustrated in a description of Picenum," is the best guide to their investigation.

Porto Civitanova Station, at the mouth of the Chienti. The small town of that name is two miles distant.

S. Elpidio Station, between the small port and town of S. Elpidio. The town, on a hill, is the site of *Cluana* or *Cluentum*. These ports are no ports at all, but only anchorages for a few fishing boats, and the coast is almost uniformly flat, sandy and uninteresting.

Porto S. Giorgio Station, the nearest to

Fermo, the site of the ancient *Firmum Picenum*, destroyed by the Goths; an archbishop's see and the head of a province in the kingdom of Italy, on a

steep hill, 6,100 feet high, near a small stream, the mouth of which makes a little port, four miles below the town. Population, 18,996.

It is reached by a winding road and consists of many narrow and abrupt streets, shut in by old picturesque walls. On the very top of the hill, in Piazza Girone, stands the Cathedral, commanding a wide prospect of the towns and villages around, and half way over the Adriatic. It was the site of a castle, which was razed in 1447, to prevent it being turned against them by the powerful families of the town. It was so strong that an old punning rhyme declared—

"Quando Fermo vuol fermare,
Tutta l'Marca fa tremare."

That is—

"As long as *Fermo* stands up *firm*,
She makes the Marches reel and turn."

"There is a rather unusual, but not unique feature in the construction of the Cathedral, consisting of a sort of porch or *pronaos* at the west end, across the entire width of the nave and aisles, so placed that the west front wall, instead of giving access to the church, is but the side wall of this adjunct to the building, which is entered through it by a door in that part of the north side which is the north end of the porch."—(*T. A. Trollope's Lenten Journey.*) Here are tombs of a Visconti, by Tura (Bonaventura) da Imola, and a member of the Euffredieci family. Another member, Oliveretto, who figured here, and is buried in S. Francesco church, is cited by Machiavelli as a model tyrant, in a chapter of his "Il Principe," relating to those who have raised themselves to power by their atrocities.

Fermo is one of the richest bishopries in Italy, worth about £11,600, and is held by Cardinal de Angelis, who has been designated, by Pius IX. as his successor. Lattanzio, surnamed Fermiano, was born here.

The next place along the line is

Pedaso Station, at the mouth of the Aso, which comes down from Monte Sibilla, 7,200 feet high, thirty miles inland.

Marano Station.

Grottammare station, at the mouth of the Tesino, near the site of *Eupra Maritima*, where there was a temple of the Cyprian Venus.

A little distance inland, on a hill, is RIPATRANSONE, or Cupra Montane, a small cathedral town (population, 2,200). It is near the Josina, on the other side of which are the old castles of Cassignano and Affida.

S. Benedetto Tronto Station, near Porto d'Ascoli, at the Tronto (ancient *Tremutum*), which till lately was the boundary of the Pontifical and Neapolitan States. Here a road, the ancient *Via Salaria*, turns up the river to Ascoli and Spoleto.

[ASCOLI (twenty miles from the sea), is the ancient *Asculum Picenum*, the chief town of the Picentes, and a large, well-built cathedral town, with a population of 17,197, on a hill in a fertile plain, at the junction of the Castellano with the Tronto, both of which are crossed by old Roman bridges. Another piece of antiquity is the Porta Romana, a triumphal arch over the Via Salaria, which runs through the town. There are also remains of a theatre, etc. Ascoli is still sometimes called Eschio, supposed to be derived from *asculus*, an oak. It took a prominent part in the Social War against Rome, but was captured and plundered by Pompeius Strabo, Pompey's father.

It is surrounded by walls of travertine, and contains nine churches full of paintings, by Trasi Ghezzi, and other native artists, with sculptures by the Giozafatta.

The *Duomo*, an ancient structure on the site of one founded by Constantine, has paintings by C Crevelli, a Venetian, whose works are to be found in the churches of Santa Margherita, etc. S. Gregorio Magno contains the Corinthian pillars of a Roman temple, which stood on this spot. The *Palazzo Anzianale*, near the Duomo, includes a museum, library, and theatre. In Piazza del Popolo is the Town Hall. The citadel was built by Sangallo.

In the mediæval period, Ascoli was governed by Falzetta and Migliaritti families; and it was the birthplace of Nicholas V.; of B. Bassus, the orator and friend of Cicero; and of Ventidius and Bassus, who was a child when P. Strabo took the town, and who afterwards defeated the Parthians under M. Antony. Another native was F. Stabili, called the Ceceo d'Ascoli (blind man of Ascoli), a scholar of Dante's time.

The road ascends the Tronco, past Acqua Santa, or *Ad Aquas*, still known for its sulphur springs. to ARQUATO (20 miles from Ascoli), near another Roman station, *Ad Centesimum*, on the Via Salaria. From this there is a way, by the Pass of Castelluccio, near Monte Sibilla, over the Apennines, to NORCIA (10 miles), an old episcopal town at the head of the Nera, and the birthplace of St. Benedict. From this it is 16 miles to SPOLETO, in Route 27.

From Arquato, as above, the Via Salaria continues to ascend the Tronto, past *Ad Martis*; then over the Apennines and Monte Teja to Civita Reale, at the head of the Velino, and down that river to Civita Ducale to Rieti, and thence to Rome; or past *Ad Martis* to Amatrice and Montereale, at the head of the Pesaro, and down that river to AQUILA (in Route 31), the capital of the Farther Abruzzi, or Abruzzi Ultra.]

The coast railway, after crossing the Rivers Tronto and Vibrata, in the province of Abruzzi Ultra, comes to the Salinello, up which is CIVITELLA DEL TRONTO, a fortified town, with a population of 5,700, and then reaches

Giulianova Station, or GIULIA (population, 4,759), near the *Castrum Novum*, on the Via Valeria. The next river, one of the many short streams from the neighbouring mountains, is the Tordino, or ancient *Batinus*. About 10 miles up this river is

TERAMO, the Roman *Interamna Prætutiana*, a Cathedral town (population, 16,236), and the capital of Abruzzi Ultra, between the Tordino and Oiciola, and in view of the white precipitous face of the Gran Sasso range. Here are remains of baths, aqueducts, an amphitheatre, etc., with several churches, a college, seminary, provincial law court, etc.

Cross the Vomano to

Mutignano Station (population, 1,927), near the town of ATRI (which once gave a Dukedom to the Acquaviva family), the ancient *Hadria*; whose bishop was captured by brigands, in September, 1863, but rescued, just in time, by a party of soldiers. It overlooks the Piombo, which subsides into a salt lake near the sea, close to the mouth of the Selino. This last stream comes down Monte Corno, the highest point of the range called *Gran Sasso d'Italia* (Great Rock of Italy), and the highest mountain in the Apennines, being 9,510 feet above sea level. It is covered with snow all the year round. The view from the top embraces the whole width of the Adriatic to the opposite coasts of Dalmatia and Istria. It is easily ascended.

Monte Silvano Station is followed by

Pescara Station, about half-way to Foggia and Trani (see Route 33).

ROUTE 31.

TERNI, TO AQUILA, POPOLI, CHIETI, AND PESCARA; OR, TO POPOLI, ISERNIA, CAPUA, AND NAPLES.

The distances, past Terni Falls, are

Miles.		Popoli to	
Rieti	16	Rocco Valloscura.	1 post
Antrodoco	14	Castel di Sangro ..	2 ,,
Aquila	17	Isernia	2½ ,,
Popoli	3 posts	Vendfro	1½ ,,
Tocco	1 ,,	Presenzano	1 ,,
Chieti	2½ ,,	Thence by rail to Capua and Naples.	
Pescara	1½ ,,		
Solmona	1 ,,		

From the Falls of Terni (see Route 27) ascend the Velino to

SANTA CROCE, at the junction of the Turano, or the *Velonius*, on whose banks the Consul P. Rutilius was defeated in the Social War.

RIETI, the ancient *Reate*, a Sabine city and a bishop's see, on the slope of a hill (in a plain), 1,400 feet above the sea, below the Velino and Turano. Population, 13,187. It has a large massive Town Hall above the town, commanding a fine view; a Cathedral of the 12th century, with tombs of Bernine and Thorvaldsen; several other churches, a college, etc. Rieti is noted for its breed of asses called *reatini*. The plain around having been well drained by the Terni Fall (cut by the Consul Dentatus), is highly cultivated with mulberries, vines, wheat, Indian corn, etc. It is the dewy mead, "Rosea rura Velini," of Virgil.

The old city of *Reate*, on the Via Valeria, was named after the goddess Rhea, and was the capital of the Sabini, the ancestors of the Abruzzi people, a race known then, as now, for their simple and virtuous habits, superstition, and faithful attachment to Rome. The great Flavian *gens* came from Reate; but that branch of it from which Vespasian sprung was obscure. He himself was born at Falacrina, above Reate, and there, at a villa erected by him, he and his son Titus, the "delight of human kind," died. Remains of Roman baths are to be seen here.

1. From Rieti it is about 40 miles to Rome, by the Via Salaria. 2. Rieti to Petralla Castle (15 miles), up the Salta, in the Cicolano Valley, the seat of the Cenci family, where Francesco Cenci was murdered by his wife and his daughter, the beautiful and notorious Beatrice Cenci. This valley was explored by Keppel Craven in 1838 *(Excursions in the Abruzzi)*, and offers many cyclopean remains of the dwellings of the old Sabines. Hence to Carsoli, 15 miles, and to Rome, past Tivoli, 40 miles; or to Carsoli, Subiaco, Anagna, and Frosignone, on the Naples railway; or to Carsoli, Tagliacozzo, Avezzano, on Lake Celano, and Sora, down to the same line.

From Rieti, on the Aquila Road, to

CITTA DUCALE (population 3,966.), over the former Naples frontier, the ancient *Cutiliæ*, up the Velino and past the junction of the Salto.

ANTRODOCO, or *Interocrea*, under Monte Calvo, among woods, olive grounds, and vineyards. Over a picturesque mountain path down to the city of *Testrina*; to the left of which is *Amiternum*, now S. Vittorino, the birthplace of *Sallust* the historian. There are parts of an amphitheatre, etc.

AQUILA, at the head of the Aterno, the capital of Abruzzi Ulteriore Primo, in a rich valley in the heart of some of the highest peaks of the Apennines —Monte Corbaro, M. Vellino, Della Duchessa, M. Calvo, and M. Corno, or "Gran Sasso d'Italia" 9,510 feet high. Population 12,691. It is a bishop's see, etc., and a comparatively modern place, having been founded by the Emperor Frederick II., out of the ruins of *Aveia* and *Amiternum*, and called *Aquila* after the imperial eagle. The strong Castle or citadel in the upper part of the town was built by Charles V. 1334. It was the second city in Naples and could muster 15,000 armed men; is walled round, and has eight out of its twelve gates blocked up. It is pretty well built, though the streets are narrow and half the space inside is garden ground. It suffered from the earthquakes of 1688, 1703, and 1706, which last swallowed 2,000 persons. There two large squares, with fountains. Formerly it had 100 churches, of which 26 remain, chiefly in the Gothic style. That of S. Bernardino da Siena was built by Cola della Amatrice, the sculptor and painter, and has a tomb of the saint, 1305. Among the other buildings are the Palazzo del Governo; the Dragonetti and Torres palaces; a College or Liceo Reale, Seminary, Hospital, Theatre, etc. Aquila is noted for its sweetmeats and saffron, and has manufactures of paper, wax, and linen. Many wealthy families reside here. The mutton, lamb, pigs, ham, sausages, etc., of this neighbourhood are all good.

To Celano on Lake Celano, 23 or 24 miles, by a mountain road, past Rocca Cambio, etc., over the Monte Vellino group, which is 8,397 feet high, at the summit. It commands a wide and interesting prospect of the hills and valleys of this part of the Apennines, which are populous and cultivated, and abound with rare plants.

From Aquila the road descends the Aterno to Sulmona and Popoli. At Demetria, a direct road parts off on the left for

POPOLI, three posts from Aquila. Thence to Chieti and Pescara; or to Capua and Naples. (See Route 33).

REFERENCES.

MODERN ROME IS DIVIDED INTO 14 DISTRICTS CALLED RIONI.

RIONE MONTI 1

1. Basilica of Acqua Felice
2. Church of Santa Maria Maggiore
3. Villa Borghese
4. Forum & Column of Trajan
5. Baths of Paulus Aemilius
6. Villa Altieri
7. Supposed Temple of Minerva Medica
8. Amphitheatre called Castrense
9. Church of San Giovanni Laterano
10. Church of San Stefano Rotondo
11. Cemetery of San Hermano
12. Temple of Mercury
13. Mausoleum of the Marii
14. Reservoir of the Baths of Diocletian
15. Reservoir of the Baths of Titus called the Sette Sale

RIONE TREVI 2

1. House of Sallust & Temple of Venus
2. Piazza Barberini
3. Papal Palace
4. Piazza di Monte Cavallo on the Quirinal Hill
5. Fountain of Trevi
6. Gardens of the Colonna Family
7. Piazza della Pilotta

RIONE COLONNA 3

1. Piazza Sciarra
2. Piazza Colonna & Column of Antoninus
3. Monte Citorio formed from the ruins of the Amphitheatre of Statilius Taurus
4. Custom House formerly the Temple of Augustus
5. Theatre Capranica

RIONE CAMPO MARZO

1. Piazza del Popolo
2. Public Gardens on the Pincian Hill
3. Villa Medici
4. Piazza di Spagna
5. Mausoleum of Augustus
6. Theatre Alibert
7. Piazza Navona
8. Palazza Massimelli
9. Hospital of San Giacomo

RIONE PONTE 5

1. Theatre Tordinone
2. Piazza di Ponte
3. Remains of the Triumphal Bridge
4. Gothic Bridge now Ponte Sant Angelo
5. Monte Giordano formed from ruins

RIONE PARIONE 6

1. Piazza Navona on the site & still preserving the form of the Circus Agonalis
2. Cancellaria (Chancellors Court)
3. The Statue of Pasquin
4. Piazza Minerva
5. Ruins of the Theatre of Pompey

RIONE REGOLA 7

1. Prisons
2. Piazza Farnese
3. Farnese Palace
4. Sampaulina Bridge built by Sixtus now Ponte Sisto
5. Piazza Cenci

RIONE SANT EUSTACHIO 8

1. Sapienza
2. Church of Sant Eustachio
3. Theatre Valle
4. Theatre Argentina

RIONE PICNA 9

1. Pantheon
2. Roman College
3. Piazza della Minerva
4. Piazza di Venezia

RIONE CAMPITELLI 10

1. Forum now Campo Vaccino
2. Campidoglio or Capitol of Ancient Capital
3. Tarpeian Rock
4. Ruins of the Palace of the Caesars
5. Piazza di San Marco
6. Sepulchre of Scipio

RIONE SANT' ANGELO 11

1. Piazza Giudia
2. Ruins of the Theatre of Marcellus
3. Bridges of Fabricius & Castle now Ponte a Quattro Capi
4. Island of San Bartolomeo

RIONE RIPA 12

1. Palatine Bridge now Ponte Rotto
2. Forum Boarium
3. Site of the Circus Maximus
4. Remains of the Sublician Bridge
5. Sepulchre of Caius Cestius
6. Church Aventine

RIONE TRASTEVERE 13

1. Farnesina Palace
2. Villa Corsini
3. Villa Spada
4. San Michel Foundling Hospital
5. Piazza di San Simeone
6. Aventine

RIONE BORGO 14

1. The Vatican
2. St. Peters
3. Piazza di Santa Maria
4. Piazza di San Pedro
5. Castle of Sant Angelo
6. Mausoleum of Hadrian
7. Covered way from the Vatican to the Castle
8. Hospital of Santo Spirito

Three Hundred and Sixty five Churches and a great many Fountains and Palaces adorn the City of Rome.
British Burial Ground in the public fields
Ruins of Ancient Buildings
Via Strada Street
P. Gate
Rione District
S. Santo
Shew the Division of the Districts
Modern Buildings

SCALE

ENGLISH 1000 FEET 0 1000 MILE
FRENCH 500 METRES 0 500
ROMAN 1000 PALMS 0 1000 FEET

PLAN OF MODERN ROME.

ROME,

A Station at the Junction of Lines from Florence, Leghorn, Ancona, Naples.

Population (1869), 220,530; (1871), 240,000.

ROUTE 32.

Hotels, or Alberghi:—Most of the hotels are situated in the Spanish quarter, between Piazza del Popolo and Piazza di Spagna—

Hotel des Isles Britanniques, very comfortable and beautifully situated in the Piazza del Popolo. Hotel Victoria, Via de due Macelli, in a very healthy and central situation. Grand Hotel de Russie, well situated, kept by Messrs. D. Costanzi and G. Mazzeri. Hotel de l'Angleterre, Via Bocca di Leone. Hotel de l'Europe; De Londres, &c.

Pension Angleterre, 5o, Via Condotti. Pension, Misses Smith, 93, Piazza di Spagna.

Payments are now made in gold or silver. Instead of paying gold or silver, a saving may be effected by paying the hotel bills in paper, and requesting the hotel keeper to add the difference of the exchange between paper and silver. This will be done almost generally.

Good beef, pigeons, turkeys, fish, mushrooms, fruit, and vegetables; quails in May, larks in Autumn.

The inns of Rome are generally situated in the triangular space lying between the Porta del Popolo, Piazza di Spagna, Via Condotti, and the Corso. The charges are, for dinner, 3½ to 5 lire; breakfast, 2½ lire; tea, 1½ lire. A bed-room, from 2 to 3 lire per diem; a suit of apartments from 10 to 25 lire per day. The prices of apartments in the best hotels vary according to the season, the situation of the hotel, the position and view from the rooms.

The favourite quarter is in the vicinity of Monte Pincio, Piazza del Popolo, and Piazza di Spagna, as the locality is healthy and the water pure and good. Furnished apartments in the best situation cost—say for bed-room and sitting-room in the summer, 40 to 60 lire per month; in the winter season from 100 to 150 lire. Apartments comprising three bed-rooms, a dining-room, and a kitchen, from 150 to 250 lire the month; the service from 5 to 15 lire a month; a servant with board, from 20 to 30 lire per month. Domestici di Piazza (called guida), from 4 to 5 lire per day. Lodgings in private houses are very easily obtained and at reasonable prices.

Money.—The same as the French; the franc being called lira (or *lire* in plural). One lira or franco = 100 centesimi = 10d. 1¼ lira or franco (*franchi*, plural) = 1s. = 10 silber grosehen (Prussian) = 35 German kreuzer. 1, 2, and 5 franc pieces, in silver; and 10 and 20 franc pieces in gold, are in circulation. The old bajacco was = ½d.; paul = 5d.; scudo = 4s. 3d.; = 104 soldi.

Weights and Measures.—The Roman libra or lb. is ·7477 avordupois, or ¾ of the English lb. The rubbio is 8·1 bushels. The barile is 12·84 gallons. The foot is 11·72 inches; ancient foot is 11·62 inches. The palm (1-10th of a canna) is 8·796 inches. The Roman mile is ·925 or 37-40ths of the English; or, 37 English miles = 40 Roman.

Omnibuses and carriages attend the trains at the railway station, which is distant from Piazza di Spagna about a mile.

Tariff of Carriages within the walls of Rome.

	Sun-rise to Sun-set.		Sun-set to Sun-rise.	
For a Single Horse Carriage.	lire.	cent.	lire.	cent.
A set-down inside the city wall, for one or two persons	0	80	1	0
For three persons	1	0	1	20
If engaged by the hour	1	70	2	20
Each succeeding hour	1	70	2	20

N.B.—No additional charge for a third person, when engaged by the hour.

Outside the City and as far as three miles.

For one, two, or three persons, when engaged by the hour	2	20	2	70
For a Two-horse Carriage.				
A set-down for 1 or 5 persons	1	50	1	70
By the hour	2	20	2	70
Outside the City and as far as three miles	2	70	3	20

When engaged by the hour, after the first, time is to be calculated by the quarter.

No payment for sticks, umbrellas, travelling-bags, hat-boxes, or small parcels. Packages of larger volume pay 50 cents. each extra. During the eight days of Carnival the price must be settled beforehand when hired for the Corso.

British Ambassador.—Sir A. Paget, K.C.B.

Secretary of Legation.—E. Herries, Esq.

American Consul.—A. Armstrong, Esq.

Churches.—*English Church.*—The English chapel, outside the Porto del Popolo; attended by a chaplain and assistant chaplain. A new church is in progress inside the gate, facing the Pincian Hill. There are Scotch and American churches near the English; but new churches for these and other services are springing up inside the city, from which they have hitherto been excluded.

Post Office.—In the Palazzo Colonna—open for the delivery of letters from 8 to 10. Letters for England posted down to 7 p.m. For further particulars, *see* Bradshaw's *Continental Guide.*

Telegraph Office.—A telegram of 20 words to England costs 9 to 10 lire.

Railways.—To Frascati, in 35 minutes: to Civita Vecchia, and Leghorn, *viâ* the Maremme or coast line, 10¼ hours; to Naples, *viâ* Velletri, Frosinone, and Caserta, in 8¼ hours; to Ancona, in 13½ hours, *viâ* Orte, Terni, and Foligno; to Florence, in 12½ hours, *viâ* Orte, Foligno, Perugia, Arezzo; the most interesting route of all, from its historical associations. At Orte, the road may be taken to Braschi and Orvieto, and thence by rail through Chiusi and Siena, to Florence.—(*See* BRADSHAW'S *Continental Guide*).

Steam Communication:—

By the Messageries Maritimes, Via di Fontanella di Borghese for Marseilles, from Civita Vecchia.

Fraissnct and Co.'s French Steamers; Agency Office, 43, Piazza Nicosia. For Genoa and Marseilles.

Valery and Co.'s French Steamers; Agency Office, 9, Via Condotti. From Civita Vecchia for Marseilles.

Physicians and Accoucheurs.—Dr. Gason, A.B., Fellow of the College of Physicians, Dublin, &c., &c., No. 1, Via della Croce—[We are indebted to Dr. Gason for some of the information in this article on Rome.] Dr. G. Small, M.D., Oxon., 56, Via del Babuino.

English Chemist.—G. Baker, 496, Corso.

English and American Bankers.—Pakenham, Maquay, and Hooker, 20, Piazza di Spagna, give the highest exchange on letters of credit, circular notes, &c., whether addressed to them or not, in correspondence with Messrs. Maquay and Pakenham, Florence. Also Messrs Plowden and Cholmeley, 334, Corso (entrance in Court Yard).

Bankers and Commission Agents.—A. Macbean and Co., 378, Via del Corso. As false coins and notes are in circulation it is best to have recourse to respectable bankers, as above. Paper money is taken at full value at all public offices and railway stations.

English Reading Rooms.—Monaldine, in the Piazza di Spagna, supplied with London daily papers, Galignani, a small English library of books, maps of Rome, &c. Subscription, 1 scudo per month. Enter address.

L. Piale's English and American Library and Reading Rooms, with circulating Library, No. 1, Piazza di Spagna. *Parties* of about 12 or 13 are made up at Piale's, to see the Vatican statuary by torchlight; the total cost for the entire party will amount to 90 lire, or £3 16*s.* 8*d.*, which, to each visitor, will be about 6*s.* 6*d.*

English Club.—Held at No. 78, Via della Croce.

American Club.—14, Viccolo Alberti, close to the Piazza di Spagna.

British Academy.—No. 5A, Via Tornacelli, 2nd floor out of the Corso.

Photographer.—R. Macpherson, 12, Viccolo Alberti, close to Piazza di Spagna; for statuary, buildings, localities, &c.

Commissioner or Courier.—Petrolini, at Piale's Library, well acquainted with Rome.

Public Clocks.—Pay no attention to these, as they divide time differently from other countries. The day begins at Ave Maria, or sunset; and the hours are counted on to 24 o'clock.

Theatres.—Valle (opera and plays); Argentina (operas); Apollone, or Tordinora (grand operas)—all 1½ lire. Burrattini (fantoccini).

Saddle Horses.—From 30 to 35 scudi per month, or 10 to 15 pauls, for a ride of three or four hours.

GALLERIES:—*Academy of St. Luke.*—Via Bonella, near the Capitol: open daily, from 10 to 4. In this building are some excellent paintings; among which are "Iris," the work of Heard, an English artist.

Barberini.—Via Quattro Fontane, open daily, from 1 to 5; except Thursdays, 2 to 5.

Borghese.—Piazza Borghese; open every day, except Saturdays, from 9 to 3. The gallery of Statues, at the Villa, is open every Saturday, from 2 to 4.

Capitol.—Open to the public on Mondays and Thursdays from 12 to 4; and during the summer months, from 3 30 to 7 p.m. On other days, by payment of a small fee to the Custode, the gallery and the reserved rooms (which are not opened on public days) may be seen The Gallery of pictures is open also to the public on Mondays and Thursdays at the same hours. The Conservatori Palace may be seen by means of a small fee to the Custode.

Colonna.—Piazza dei SS. Apostoli, Palazzo Colonna; from 12 to 4 daily.

Corsini.—Via della Longard, Palazzo Corsini; daily, from 9 to 3.

Doria.—Via del Corso, Palazzo Doria; open on Tuesdays and Fridays, from 10 to 2.

Lateran Museum.—Open, daily, from 10 to 3.

Rospigliosi.—On the Quirinal, Palazzo Rospigliosi, open on Wednesdays and Saturdays, from 9 to 3.

Sciarra.—Via del Corso, Palazzo Sciarra; open on Saturdays from 9 to 3.

Spada.—Palazzo Spada; daily, from 10 to 4.

Vatican.—Open to the public on Mondays, from 12 to 3 On other days, by a fee to the Custode. These galleries are closed on Fête-days.

A written order is necessary to visit the following places:—The Cupola di S. Pietro (the dome of St. Peter's), the Pope's Gardens, and the Mosaic Manufactory of the Vatican. The English may obtain permission by applying at the British Consulate. The Americans, by applying to the Legation of the United States.

VILLAS.—*Villa Albani.*—Tuesdays and Fridays, from 12 to 4.

Villa Borghese.—Daily, after 12 o'clock, except Mondays, when it is closed; the Statuary Museum, in the Villa, is only open on Saturdays, from 2 to 4.

Villa Ludovisi.—Thursday, from 12 to 4.

Villa Medici (otherwise the French Academy).—Open, daily, to the public.

Villa Pamfili.—Open, for walking, every day; for driving, on Mondays and Fridays.

Villa Torlonia.—Open on Wednesdays, from 1 to 3.

A written order is necessary to visit all the Catacombs, except those of St. Sebastian. An order to visit the Catacombs of St. Agnese and St. Calixtus may be obtained.

* CHIEF OBJECTS OF NOTICE are as follow (those belonging to ancient Rome are in *Italics.*

Piazza del Popolo, page 156.
Monte Pincio, page 152
Church of Trinità de Monti, page 178.
Cappuccini Church, page 170.
Piazza Barberini, page 155.
Villa Ludovisi, page 191.
Garden of Sallust.
Piazza de' Termini, page 157.
Church of Santa Maria degli Angeli, page 174.
Palace of the Quirinal and Gardens, page 185.
Church of Santa Maria Maggiore, page 168.
Church of St. Giovanni Laterano and Museum page 167.
Church of S. Croce in Gerusalemme, page 171.
Claudian Aqueduct, pages 157 and 195.
Temple of Minerva Medica, page 201.
Colosseum, page 197.
Meta Sudans, page 199.
Arch of Constantine, page 195.
Palace of the Cæsars, page 199.
Church of St. Gregorio, page 173.
Church of St. Stefano Rotondo, page 178.
Baths of Titus, page 197.
Baths of Caracalla, page 196.
Tombs of Scipio, page 203.
Catacombs, page 204.
Columbaria, page 198.
Gate of St. Sebastian, page 159.
Fountain of Egeria, page 202.
Appian Way, page 204.
Arch of Janus Quadrifrons, page 196.
Cloaca Maxima, page 197.
Temple of Vesta, page 202.
Bocca della Verita.
Protestant Cemetery, page 179.
Pyramid of Caius Sestius, page 203.
Church of St. Paolo fuore le Mure, page 168.
Roman Forum, page 194.
Arch of Titus, page 196.
Basilica of Constantine.
apitol and Ara Cœli Church, pages 186 and 170.
Church of the Jesuits, page 172.
Roman College, page 192.
Church of St. Andrea delle Valle, page 169.
Doria Palace, page 189.
Sciarra Palace, page 190.
Borghese Palace, page 188.
Pantheon, page 200.
Mausoleum of Augustus, page 203.
St. Peter's, page 163.
Tomb of Hadrian (Castel St. Angelo), page 203.
Vatican (including Sistine Chapel, Pauline Chapel, Museums, Library, Picture Gallery, and Mosaic Manufactory), page 179.
Capitol, page 186.
Hospital of St. Spirito, page 193.
St. Onofrio, page 176.
Pauline Fountain, page 157.
Villa Doria Pamfili, page 192.
Church of St. Pietro in Montorio, page 177.
Church of St. Cecilia in Trastevere, page 171.
Corsini Palace, page 189.
Palazzo Spada, page 190.
Fountain of Trevi, page 157.
Church of St. Pietro in Vincoli, page 177.

These are some of the principal sights in Rome, but there are many more which the visitor will have little difficulty in finding out.

Roman Art.—Principal Roman Architects from the period of the Renaissance or revival of modern art:—

15th century.—G. da Majano, B. Pintelli.

16th century.—Bramante (died 1514), Sangallo, Michael Angelo, B. Peruzzi, Raphael, G. Romano, Vignola, Ammanati, G. della Porta, D. Fontana (died 1607).

17th century.—C. Maderno (died 1629), F. Ponzio, G. Rainaldi, G. B. Soria, Bernini, Algardi, C. Rainaldi, G. A. de' Rossi (died 1695).

18th century.—Fontana (died 1714), A. Galilei, Salvi, Fuga, Vanvitelli, C. Marchionni, R. Stern.

Painters.—16th century.—Raphael (the Transfiguration); M. Angelo (the Last Judgment); G. Romano, G. Penni, P. del Vaga, G. da Udine, Garofalo, F. Zuccaro, d'Arpino, Caravaggio, An. and Ag. Carracci.

17th century.—Baroccio, Domenichino, Guido (the Aurora), Guercino, Lanfranco, A. Sacchi, C. Maratta, P. da Cortona, Claude, S. Rosa, Poussin.

18th century.—P. Pannini, P. Battone, R. Mengs.

Sculptors.—Sansovino, B. Cellini, M. Angelo, G. della Porta, Bernini, A. Algardi, Canova.

"Rome, in all her vast dimensions," says Mendelssohn, "lies before me, like an interesting problem, to enjoy, but I go deliberately to work, daily selecting some different object appertaining to history. One day I visit the ruins of the ancient city; another I go to the Borghese Gallery—or to the Capitol—or to St. Peter's—or to the Vatican. Each day is thus made memorable, and, as I take my time, each object becomes forcibly and indelibly impressed on me. Just as Venice, with her past, reminded me of a vast monument—her crumbling modern palaces and the perpetual remembrance of former splendour, causing sad and dissonant sensations—so does the past of Rome suggest the impersonation of history. Her monuments elevate the soul, inspiring solemn yet serene feelings; and it is a thought fraught with exultation that man is capable of producing creations which, after the lapse of a thousand years, still renovate and animate others."

There is a great deal of second and third-rate painting and sculpture at Rome, which the experienced or fatigued visitor will soon learn to pass over; but even inferior objects are sometimes of service as a foil to the best, by showing how some paint or carve. In this Guide we have endeavoured to indicate every object worth notice, according to their

position and localities; recording all, or the substance of all that is usually said of each, their history and present appearance. But these accounts must be taken with some reserve, since the history of many remains of antiquity, their names, sites, original appearance, etc., are in dispute, and by no means attended with that certainty which the full and positive accounts given in grave authorities would lead one to believe. The best plan is for the stranger to make himself well acquainted with their names and positions as here indicated, to read what is said of them by ordinary guides, and then to turn to more critical writers, such as Forsyth and Braun, who classify their subjects, and view them according to their respective schools or styles, in chronological order; carefully weighing them in the critical balance, and sifting the chaff from the wheat with wholesome rigour.

ROME, *or Roma*, the capital of the Papal States and the Catholic world, the seat of the Pope, formerly the capital of the Roman and Western Empires, etc., stands on the Tiber, fifteen miles from the sea, on the undulating table land of the Campagna or Agro Romano, on a site from thirty feet to two hundred feet high, the greater part on the Latin or east side of the river. Here are the famous Seven Hills, ridges of moderate height, which, when covered with buildings, and the valleys between them filled up, are hardly more discernible than the hills of London. These are the Quirinal, Viminal, Esquiline, Cælian, Aventine, Palatine, and Capitoline hills; of which the Quirinal and Esquiline are the highest, about two hundred feet.

The old Roman city occupied the Cælian, Aventine, Palatine, and Esquiline hills for the most part; the Palatine and Aventine being in the middle of it. These four hills lay to the south, but have been abandoned for the plain of the Campus Martius, to the north, where the modern city now for the most part stands. This was an open, grassy field in the Republican period, used for military exercises; but under the Emperors, temples, baths, theatres, etc., rose in every direction; one of the earliest being the Pantheon. Modern Rome may be said to begin where ancient Rome ended, and to be built out of its ruins; in other words, the Capitoline, or Campidoglio, serves to mark the division between the Old city and its ruins on the south and east, from the New city, to the north and west, along both sides of the river. The palaces, churches, columns, obelisks, and fountains are in the inhabited parts of Rome; but the palaces and gardens within the walls cover more ground than the private houses.

The Pincian, Vatican, and Janiculum hills were enclosed at a later date. The Pincian, or Collis Hortulorum, to the north-east, was the site of Domitian's Villa, Sallust's Villa, and Lucullus's gardens. It was converted into a fine promenade by the French, and looks on the Piazza del Popolo, the Borghese gardens, city, etc. It is the Hyde Park of Roman idlers. The other two hills are in the Trastevere suburb, west of the Tiber; which includes St. Peter's and the Vatican Palace, in that part called the Borgo; behind which, but outside the wall, the hills rise 450 feet high. The neighbourhood of the Vatican (so called from the *vates*) was noted for its bad air and bad wine, even in Martial's time. The Janiculum (from Janus) is usually called Montorio, *i. e.* Monte d'Oro, from the colour of the soil, and is the highest in Rome within the walls. The siege of 1849 took place on this side.

Coming overland, from the north, Rome is entered by the fine Porta del Popolo, under the Pincian hill, leading to the Piazza di Spagna (or English quarter), Via Condotti and the Corso.

Monte Testaccio (*testæ*, potsherds) is an artificial mound of rubbish, close to Porta S. Paolo, at the south corner of the walls, one mile round, and 160 to 170 feet high. Poussin used to come here to catch the effect of the setting sun. It is excavated for wine cellars, and is near the Prato del Popolo Romano Tea Gardens, the Powder Magazine, Protestant Cemetery, and the Pyramid of Caius Cestius. Monte Giordano, and Monte Citorio, in the modern city, are small eminences of the same kind. The whole space within the walls is about three and a half square miles; two-thirds of which are ruins, gardens, fields, scattered churches, and convents.

THE SEVEN HILLS.

1. The *Capitoline Hill*, so called from a head (*caput*) found in digging the foundations of the Temple of Jupiter, is now marked by the Ara Cœli Church on its site, the Senators' Palace, and the Museum on the Intermontium. The Forum is on the south side. On the west side is the Tarpeian Rock (through a garden, inscribed "Qui se vede la Rocca Tarpea"), from which criminals were thrown. It is now only 40 feet high, almost hidden by houses, and by no means striking. "It was at Rome," says Gibbon, "on the 15th October, 1764, as I sat musing amidst the ruins of the Capitol, whilst the barefooted friars were singing vespers in the Temple of Jupiter (Ara Cœli Church), that the idea of writing the Decline and Fall of the City first started to my mind." This hill was anciently a fortress and a sanctuary, the repository of the Fatal Oracles, the seat of the Tutelar Deities of the empire, and the site of many temples and altars. Of all these nothing remains but the solid foundations of certain buildings, the stables of the Senator, and the Mamertine Prison, to which criminals were let down through a hole.

2. The *Palatine Hill*, between the Forum and Circus Maximus, was the site of Augustus's Palace (whence the name), which was extended by Nero to the Esquiline, under the name of the Golden House. The ruins existed till the 8th century, and now form the site of the Orti Farnesiani, lately bought by the Emperor Napoleon. Excavations are now being carried on, which may be seen on Thursdays by order. Cicero made an Oration, "Pro Domo," in behalf of a mansion here, which had been taken from him. Part of the west wing of the palace, two solitary villas, and a convent are all that remain here. "I have gone over the whole hill," says Forsyth, "and not seen six human beings on a surface which was once crowded with the assembled orders of Rome and Italy."

3. The *Quirinal Hill* includes the Summer Palace of the Pope and Monte Cavallo, with its marble horses. Here was the Temple of Quirinus, dedicated to the founder of Rome.

4. The *Cœlian Hill* (Celio) was formerly an oak grove, and has some ruined heaps, with the churches of S. Gregorio and S. Stefano Rotondo, a round building. The Lateran Church and Palace are close by.

5. The *Aventine Hill* is the lowest and most deserted. It was formerly covered with the Temples of Diana (imitated from that of Ephesus), Juno, Bona Dea, etc., now replaced by convents. The Den of Cacus was on the river side of the hill.

6. The *Viminal Hill*, near the railway terminus, between the Quirinal and Esquiline, is so called from the willows (vimina) which grew round it. Here is the Church of Santa Maria degli Angeli, with some other buildings, on the site of the Baths of Diocletian.

7. The *Esquiline Hill*, between the Colosseum and Santa Maria Maggiore. Here Mæcenas had his gardens, and here are remains of the Baths of Titus on the site of Nero's Golden House. Part of it was used for burning the dead before depositing the ashes in the tombs and catacombs, along the Via Appia and elsewhere.

WALLS.

The present walls form an irregular polygon, the longest diameter of which is three miles north-west and south-east. Their circuit is about 12 miles. They were begun by Aurelian, A.D 271, in place of the earlier walls of Servius Tullius, built of square uncemented blocks; and were restored by Honorius and later rulers, who fortified them with numerous towers, and made use of the brick, stones, etc. in the old walls and buildings, whenever they could get them. In 852 Leo IV. took in the Vatican or Leonine suburb across the Tiber. The last reparation of the walls was made in 1749 by Benedict XIV. They are seldom more than 15 to 20 feet high outside, from the accumulation of rubbish, but inside they are in some places 50 feet high; are without a ditch, but retain many towers and bastions. They are pierced by 16 gates, at which are bureaux of customs and gendarmerie. There were 24 gates in the old walls. Under the Empire the public ways were lined with houses, and Nero, who was great in his projects, intended to have enclosed half the Campagna within the city walls.

MUNICIPAL DISTRICTS.

Rome is divided into 14 Rioni, so called (since 1743) from the ancient Regiones of Augustus, with which however they do not correspond in name or boundaries.

1. Campo Marzo (Campus Martius), near Porta del Popolo.—Here are Piazza del Popolo, Piazza di Spagna, Pincian Gardens, Villa Medici, Trinità del Monte Church, Borghese Palace.
2. Colonna, from the Aurelian Column.—Part of Campus Martius, Piazza Colonna, Curia Innocenziana, Villa Ludovisi.
3. Trevi, on the Pincian and Quirinal, where three roads join.—Quirinal Palace, SS. Apostoli Church, the Torlonia, Colonna, and Barberini palaces, Trevi fountains.
4. Sant' Eustachio, in the lower town.—Churches of S. Eustachio, la Sapienza, S. Andrea della Valle, Valle Theatre, S. Luigi Church, S. Carlo dei Catenari.
5. Pigna, in the middle of the lower town, from the pine trees once here.—Pantheon, Church of S. Ignazio, Doria, Venezia, Altieri, Minerva Palaces.
6. Ponte, in the north-east, near Ponte S. Angelo.
7. Parione, in the north-east.—Piazza Navona, Cancellaria, Campo dei Fiori.
8. Regola, near the east bank of the river, said to be a corruption of areola or arenula, from the sands of the river.—Farnese and Spada palaces.
9. Sant' Angelo in Peschiera, between the Capitol and the river, on the west side, the smallest region of all.—Ghetto or Jews quarter, Theatre of Marcellus, Orsini, and Mattei Palaces.
10. Monti, the largest, on the site of ancient Rome, north-east part.—Includes the Esquiline, Viminal, Baths of Titus and Diocletian, St. John Lateran, Santa Maria, St. Peter in Vincoli, Palazzo Rospigliosi.
11. Campitelli, south-east part of the same site.—Capitoline and Palatine hills, Forum, Colosseum.
12. Ripa, south-west part of the same site, near the river side.—Baths of Caracalla, Aventine, M. Testaccio, Temple of Vesta, Santa Maria in Cosmedin Church.
13. Trastevere, on the west side of the Tiber.—Janiculum, Porto di Ripa Grande, S. Pietro in Montorio, S. Onofrio, Corsini, Salviati, and Farnesina palaces, Villa Lanti, Acqua Paolo fountain.
14. Borgo, on the west side, or Città Leonina.—St. Peter's, Vatican, Castel S. Angelo, S. Spirito hospital, Giraud Palace.

Independently of its municipal districts Rome consists of three great divisions, viz:—The Lower town, or busy part, between the east hills, the Tiber and Capitol; Upper town, along the east hills; and the town across the river, or Trastevere, on the west bank.

I. The Lower town contains the Campus Martius; Campus Tiberinus; Del Corso, one mile long from Piazza del Popolo to the foot of Capitol; Piazza di Spagna, where foreigners live; del Greco, or Artists' Club; Ripetta landing and ferry; Piazza Colonna and Antonine Pillar; Curia Innocenziana, or Courts of Justice; Palazzo Borghese; Correa, or Amphitheatre of Augustus; Caffé di Fontana di Trevi, or Antiquarians' Club; Caffé di Monte Citorio, or Club of Men of Letters; Palazzo di Venezia; Strada del Gesu and its church; Piazza Navona, one of the largest open places; La Sapienza University; Pantheon and La Minerva church; Palazzo Farnese; Strada Giulia; Ghetto, in which 4,000 Jews live; San Bartolommeo Island and Hospital of Ben Frattelli, so called from their motto, *Fate bene Fratelli*, "Do good, Brethren;" Santa Maria in Cosmedin, one of the oldest churches; Cœlian hill and its churches; Lateran church and palace; Prato del Popolo and Mount Testaccio; Colosseum.

II. The Upper town, or east part of the city, on the slope of the Pincian and Quirinal, consists chiefly of palaces, villas, churches, convents, with their courts and gardens. It contains the Quattro Fontane, at the intersection of two main streets, one from the Quirinal to Porta Pia, the other from Piazza Barberini to Maggiore Santa Maria; Promenade, on the Pincian; Trinità de' Monti Church; Via Sistina Street; Palazzo Barberini; Villa Piombino; Quirinal Palace, or Monte Cavallo; Santa Maria Maggiore Church; Campo Vaccino, or Forum; Capitol, or Campidoglio; Trajan's Column.

III. The third division, on the west bank or Etruscan side of the Tiber, is generally called Trastevere (*i.e.* trans-Tiber); but the Trastevere proper is confined to the south part beyond the Aurelian wall, where the Roman slaves, and the barracks for soldiers and sailors, were quartered; now the seat of the manufacturing population. Here are the tobacco factory, potteries, and wax candle works; the last an important branch of trade in Rome. Trastevere is divided from the Borgo (round the Vatican) by walls and gates, and a road called the Lungara, *i.e.* Long Street. This division contains St. Peter's and the Vatican Palace; Holy Office, or Inquisition; the new Piazza Pia; S. Angelo Castle and Prison; S. Spirito Hospital and Cemetery, open on All Souls' and other days; Salviati Palace and the Botanic Gardens; La Lungara, along the Tiber; Janiculum Hill; Palazzo Corsini; S. Calisto and S. Francesca a Ripa Churches; Villa Pamfili, and its promenade; Acqua Paolo Fountain, the largest in Rome, of which it commands a good view; Santa Maria in Trastevere Church; S. Michele House of Industry; Ripe Grande quay, Lighthouse, and Custom House; Porta Portese. In one part, called the Lunganetta, is the mediæval tower of Everso, Count of Anguillera, now used as a factory for enamels and painted glass.

RIVER TIBER.

The Tiber (*Tiberis* or *Tevere*) rises under the Apennines, in Tuscany, 120 miles from Rome; and winds for three miles through the city, from 200 to 230 feet wide. It is of a dirty yellow colour, with a full rapid stream; but is found to be good and sweet when left to settle. Except at the Ripetta, there are no quays or walks along its crumbling banks; only the backs of houses, or patches of sand and gravel are seen. There are two ports, or landing places.

Porto di Ripetta, to the north, is on the east shore above S. Angelo Bridge. Here boats from up the river land wine, charcoal, provisions, etc., at a quay which was made of stones taken from the Colosseum, 1704. There is a ferry across for a bajocco. A steamer runs twice a week up the river, to Ponte Felice, near Borghetto.

Ripa Grande, to the south, is on the west bank near Porta Portese, and was formed in 1693, when a custom-house and warehouses were erected. To this vessels come up from the sea.

The floods sometimes lift the Tiber 25 to 30 feet above its usual level, and inundate the lower town on its banks. In 1530, it rose 40 feet, and nearly as much in 1598. Horace describes an inundation in the well-known words:—

> "Vidimus flavum Tiberim, retortis
> Littore Etrusco violenter undis,
> Ire dejectum monumentum regis
> Templaque Vestæ."

This Temple of Vesta still remains, near Ponte Rotto, opposite the Etruscan shore, on the Trastevere side of the yellow river. In the middle of the river is the Island or Isola of Bartolommeo, on which was a Temple of Esculapius.

Further down was the *Emporium*, or old Roman dock, for supplying the city. It stood on a plain to the south-east of the Aventine, along the Tiber, now called Vigna Cesarini, facing Porta Portuensis. It included the Horrea and Forum Pistorium, and the depôts and granaries, erected by S. Galba and others, for wine, oil, corn, vegetables, etc. Some remains exist in the Arco di S. Lazzaro, etc. Roads came down to it through Porta Minucia, in the old wall, and Porta Navalis, to the Navalia, or dockyard. Another followed the banks of the river to Via della Marmorata, facing Ripa Grande, and so called from the marbles still landed here, as in old times, for building and sculptors. It is continued by Via della Salara. The river is as rich in antiquities as the soil of the city; so much so that speculators have offered to turn the stream for the purpose of searching its bed. The holy seven-branched candlestick taken by Titus from the Temple at Jerusalem, was lost in the river when Constantine defeated Maxentius, A.D. 312.

BRIDGES.

There are three bridges and a suspension bridge.

1. *Ponte Sant' Angelo* is the Pons Ælius of Hadrian, slightly restored, under Clement IX., by Bernini, who added the statues and balustrades. It is on five arches, 300 feet long, the river being 200 feet. Pons Ælius was built by Hadrian to lead across the river to his mausolemn (now the Castle) and circus, in the gardens of Domitia.

2. *Ponte Sisto*, 300 feet long, rebuilt by B. Pintelli for Sixtus IV., on the site of the Pons Janiculensis of Marcus Aurelius. An iron bridge of three arches is projected, between this and the next bridge.

3. *Ponte di San Bartolommeo* and *Ponte Quattro Capi*, in a line with each other, across the Island of San Bartolommeo, the ancient *Insula Tiberina* (Isola Tiburtina); which island is 1,000 feet long, and 300 feet wide in the middle, the end being pointed like a ship's bow. Ponte Quattro Capi, so called from a four faced Janus at that end, is the ancient *Pons Fabricius*, built by Fabricius, the Curator Viarum, B.C. 64, and still in good preservation. That of S. Bartolommeo is the *Pons Gratianus*, built in the reign of Gratian.

Remains of *ancient Bridges*:—Pons Triumphalis or Vaticanus, below Ponte Sant' Angelo, was destroyed in the fifth or sixth century, and the remains form a rapid. Pons Palatinus or Senatorius, now Ponte Rotto, below Isola di Bartolommeo; the remains of three arches are left of this bridge, which was first built by Cornelius Scipio,

turned into a marble covered way by Augustus, rebuilt by Pius III and Gregory XIII., and then broken down. A *Suspension Bridge* now hangs over the ruins, built 1853. The Cloaca Maxima is seen here. Pons Sublicius, further down, under the Aventine, near Porta Trigemina; a few traces are seen at low water near a windmill. This was the oldest bridge at Rome; built first of wood (sublicius) by Ancus Marcius; then of stone, on three arches by M. Æmilius Lepidus, the censor, in the reign of Augustus. It was the scene of Horatius Cocles' famous exploit, and was carried away by the floods, under Adrian I.

STREETS, etc.

The *Streets* of Rome are in general narrow, but many are straight; and there are many open places and squares, lit with gas or oil. Lights are often seen at the street corners before images of the Madonna and Saints. The pavement is of *selci*, or small squares of basalt; but there are no footpaths except in the Corso, the principal thoroughfare. Other large streets are the Babuino, Ripetta, Giulia, and Lungara. The best points of view are the Senators' Palace on the Capitol (now denied to visitors), La Trinità de' Monti Church, on the Pincian Hill; Monte Testaccio; the Janiculum Hill; and St. Peter's dome, the best of all.

The *Climate* of Rome was most healthy when the city was most populous. Now, the deserted parts are liable to fever; not, as it seems, because fever drove out the population, but because it has gained ground since they left, and cultivation has been in consequence neglected. The hour after sunset is the most unsafe. The temperature is mild, and seldom below 26°. Flannel should be worn by the residents. When the bitter tramontana or north-east wind blows, it brings the temperature down to 40° and 45° in the shade, and 25° at night; covers the fountains with icicles, and freezes the dykes. The rainy season is November and December.

Rome is miserable in wet weather. Everything, as Mendelssohn says, is arranged for fine weather; so that the bad is borne like a public calamity and in the hope of better times. In doors the water pours in through the windows, which will not shut fast; the wind whistles through the doors, which will not close; the stone floor chills you in spite of double matting; and the smoke from the chimney is driven into the room, because the fire will not burn. But it is a positive misfortune to be out of doors. "Rome as everyone knows is built on seven large hills; but there are a number of smaller ones, besides, and all the streets are sloping, so the water pours down them and rushes towards you. Nowhere is there a raised footpath, or a trottoir; at the stair of the Piazza di Spagna there is a flood like the great waterworks at Wilhelms Höhe; the Tiber has overflown its banks and inundated the adjacent streets. The houses have no water-spouts, and the long roofs slant precipituously; but being of different lengths, this causes an incessant violent inundation on both sides of the streets; so that go where you will, close to the houses, or in the middle of the streets, you are sure to be deluged, and, quite unawares you find yourself standing under a tremendous shower-bath, the water pelting on your umbrella, while a stream is running before you that you cannot jump over." But the fine weather makes amends for all.

The principal and most lively thoroughfare is the *Corso*. Entering Rome by the fine Gate and Piazza del Popolo, three principal streets diverge through the city, viz.:—the Strada di Ripetta and Strada del Babuino, to the right and left of the middle one, which is the Corso. The Corso stretches across the modern city almost as far as the Forum, and the Capitoline Hill. Here the horse races take place at the Carnival, but in a very different style from those at home. Half a dozen animals, small and lively, without riders, but adorned with squibs and spiked balls tied to their backs, start from the Piazza del Popolo and down the Corso, urged by the shouts of the people, who close up behind them. They are caught by their owners at the end. The stakes are 100 *scudi*, or a piece of velvet. These stakes are paid by the Jews, who thus purchase exemption from being themselves hunted down the Corso, as was formerly the custom. On the last day of the Carnival, the people turn out after dark with lighted candles; and it is the object of everyone to put everybody else's candle out with the cry of "Senza moccolo!"

The principal Roman drives are in the Corso, outside the Porta del Popolo, and along the Porta Pia road. The large black horses used by the Cardinals, are bred at Polesina.

Il Ghetto, or the Jews' quarter, between Via della Peschiera and the Tiber, is on the site of the Amphitheatre and the Frumentarii of Minutius, now a mass of ruins called Monte Cenci. It consists of "Wretchedly narrow and toutuous streets, with tall tumble-down houses, and the dirtiest, most disgusting alleys and doorways, swarming with men, women, and children; surrounded by old clothes, old iron, heaps of fritters, roasted apples, shoes, and boots, dirt, bad smells, and abominations unutterable."—(*Miss Catlow's Sketching Rambles.*) Over the gateway, is a crucifix, with the text:—"All day long have I stretched forth my hands unto a disobedient and gainsaying people." The Synagogue is a common little building. There are about 5,000 Jews in Rome. Evelyn, in his Diary, relates that an annual sermon was preached to them, at which they were constrained to sit, but with so much "malice in their countenances, spitting, humming, coughing, and motion, that it is impossible they should hear a word;" and a conversion is very rare.

The gate of the Ghetto is now removed; and many restrictions upon the Jews are relaxed. They have a proverb, that "When Edom (meaning Rome) is laid waste, the redemption of Israel draws nigh."

SQUARES AND FOUNTAINS.

There are nearly 150 open squares in Rome, called piazza, or piazzi, and mostly ornamented with fountains. Some of the most noticeable are:—

Piazza Barberini, facing the Barberini Palace, on the site of the Circus of Flora. The Fontana del

Tritone, by Bernini, is composed of four dolphins carrying a large shell and Triton.

Piazza della Bocca della Verità, the site of Forum Boarium (bullock market), near the Tiber, facing the church of Santa Maria in Cosmedia. It takes its name from a marble mouth seen in front of the church; which occupies the site of the Temple of Ceres and Proserpine. The ruined Temple of Vesta is close by; a circular building, dedicated to Santa Maria del Sole.

Piazza del Campidoglio, or of the Capitol at the north end of the Forum. (See Capitol, page 186.)

Piazza di Campo di Fiore, in Via de' Capellari, the site of a Temple of Flora and of the martyrdom of S. Sebastian, 288 A.D. Heretics were burnt here. A travertine fountain, fed by the Acqua Vergine, bears this rhyme:—

"Ama Dia, e non fallire
Fa del bene, e lassa dire."

It was near here that the large bronze Hercules was found in 1864.

Piazza Colonna, in the middle of the Corso, on the site of the Forum of Antonine. It contains the Antonine Column (or Colonna, from which the place as well as the Colonna family is named); a fountain, by Della Porta; the Chigi, Piombino, and Bracadoro Palaces; with that of Gran Guardia, where the officers of the French army of occupation meet. A portico of twelve marble pillars (from the ancient Etruscan city of Veii) marks the old Post Office, now at Palazzo Madama.

Piazza Farnese, faces the Farnese Palace, near Piazza Navona. Two granite basins, from the Baths of Caracalla stand here.

Piazza di S. Giovanni in Laterano, facing the Lateran Church and palace, at the south end of Via in Merulana Here are the Constantine Obelisk, the Baptistry of Constantine, and two Hospitals.

Piazza di S. Maria Maggiore, facing that church, under the Esquiline, at the north end of Via in Merulana. It was laid out by C. Maderno. In the midst is a marble pillar of the Basilica of Constantine, placed here 1614. Behind the church is an Obelisk from the tomb of Augustus.

Piazza di Santa Maria in Campo Marzo, so called from the small church of the Concezione di Maria.

Piazza della Minerva, near the Dominican church of Santa Maria sopra Minerva, which occupies the site of the Temple of Minerva. Near it is the Via del Piede di Marmo, so called from a colossal marble foot at the corner of Via S. Stefano del Cacco.

Piazza di Monte Cavallo, or Quirinal, facing the Quirinal Palace. So called from the colossal statues of Castor and Pollux on horseback, found in the Baths of Constantine, and ascribed to Phidias and Praxiteles; but with better reason supposed to be of the time of the Roman Emperors. In the midst is an obelisk of red granite, placed here in 1786; with a granite basin fountain, transplanted from the Forum by Pius VII. The palace of the Consulta is on one side, near the Rospigliosi Palace containing Guido's Aurora.

Piazza di Monti Citorio facing the Curia Innocenziana (Courts of Justice and Ministry of Police) or Palazzo di M. Citorio. The name comes from Citatorum or Citatorium, because the Centuries were cited to meet here by the criers. The red granite obelisk in the midst, was brought from Heliopolis to serve as a gnomon to mark the time in the Campus Martius, and transported hither in 1789, by Pius VI. At the corner of Via delle Missoni, is the Missionaries' House; with a neglected column of cipolino marble in front.

Piazza Navona, one of the largest and most handsome in Rome, on the site of the Circus Agonalis of Alexandria Severus, of which it takes the oblong form, as well as the name, by a corruption of *agone*, a fight; thus *nagone, nagona, navona*. The houses are built on the foundations of the seats which surrounded it. The open space is used as a market, for fruits and vegetables, especially on Wednesdays. In August, on Saturdays, it is converted into a lake, for public amusement, by letting out the water from the fountains; when the people drive through in carriages. The fountains (fed by Acqua Vergine) are by Bernini; two being composed of tritons and dolphins; while the centre one is a large marble basin, with a miniature rock in the midst, from which the waters flow in the direction of four statues, dedicated to a river, in each quarter of the globe, viz., the Danube, Nile, Ganges, and La Plata. That of the Nile is covered with a veil, by way of allusion to the mystery of its source (now dispelled by the discovery of Captains Speke and Grant); but it is said, by way of a joke against Bernini, that the statue hides its face from St. Agnes's Church opposite, the work of the eccentric Borromini. The Egyptian Obelisk over the fountain, was brought from the Temple of Romulus, on the Via Appia, in 1651. The Sapienza, Pamfili, and Braschi Palaces are towards the south extremities of the piazza. There is here also, the little Agonizzanti Church, in which public prayers are offered for a malefactor's soul, before his execution; also two other churches.

Piazza Rotonda, facing the Pantheon. The Fountain, by O. Lunghi, supports a small Egyptian Obelisk, placed here 1711, by Clement XII.

Piazza di Pasquino, near the south end of Piazza Navona, so called from an anonymous mutilated statue at the corner of the Braschi Palace, which took its name from Pasquino, a satirical tailor who lived hard by, and from whom we got the word "pasquinade." Pasquino (the statue), used to play at question and answer with Marforio, another statue which stood near the Arch of Severus, but is now placed in the Capitol.

Piazza Pia, named after Pius IX., is a new place between the bridge of San Angelo and St. Peter's, adorned with a fountain on Ionic columns.

Piazza di Pietra, facing the Dogana or Custom House.

Piazza di S. Pietro al Vaticano. See St. Peter's.

Piazza della Pilotta, the site of a portico to the Baths of Constantine. Here is the Ministry of War.

Piazza del Popolo, inside the Porta del Popolo, by which the traveller enters Rome, coming from the north, on the Via Flaminia, near the Protestant Church. It is the most highly ornamented square in Rome, being decorated with semicircular terraces, statues, etc., by Valadier, in the reign of Pius VII., and opening on the east side to the Pincian Gardens. At the centre is a granite Egyptian Obelisk, brought from the Circus Maximus, in 1589, by Fontana, who designed the Lion fountain at the base. The fine Church of Santa Maria del Popolo is close to the gate. From here, three main streets diverge, viz., Via del Babuino, to the Quirinal; the Corso, to the Capitol and Forum; Via di Ripetta, to Piazza Navona and the river, At their junctions are two twin churches, Santa Maria di Monte Santo and Santa Maria de' Miracoli.

Piazza della Quattro Fontane, at the meeting of four roads, near the Quirinal.

Piazza della Rotonda, facing the Pantheon, between the Corso and Piazza Navona.

Piazza di Spagna, facing the Palazzo di Spagna, in Via del Babuino. Here are many hotels and Caffés, as l'Europa, di Londra, Nazari, etc., and caffé del Greco, where the Artists' Club meets. This is the English part of the city, sometimes called the "English Ghetto." Mendelssohn lodged at No. 5, in a small house, with two front windows. Here he mixed with Bunsen, Thorvaldsen, Vernet, and his English friends; and composed part of his Walpurgis Night. A fountain, shaped like a boat, designed by Bernini, and called Fontana della Barcaccia, stands near the steps which lead up to the church of Trinità de' Monti, under the the Pincian. Here Beppo, the cripple, king of the beggers, keeps court (see Story's *Roba di Roma*, chapter III). The Propaganda is close by. A marble column, at the corner, commemorates the publication of the dogma of the Immaculate Conception in 1854. Under the direction of a committee, appointed for the purpose, the Roman Missal has been modified in conformity with the new doctrine from 1st January, 1864.

Piazza Rusticucci, facing the portico of St. Peter's, of which it commands a view. In a house, built by Bramante, died Charlotte, Queen of Cyprus, 1490; and Raphael in 1520, in the 37th year of his age.

Piazza Sciarra, facing the Sciarra Palace, in the Corso.

Piazza della Tartarughe (Tortoises), near the Mattei Palace; and so called from the fountain on tortoises, a work of Della Porta. It contains the Costaguti Palace, and that of the Boccapaduli, in which the two Poussins resided. This square occupies the site of the Portico of Octavia.

Piazza de' Termini, facing the *Therma*, or Baths of Diocletian, and Santa Maria degli Angeli Church. The Fontana dell'Acqua Felice or de' Termini is near this place. Here of an afternoon the games of pallone and boccette are played.

Piazza Trajano, in the Forum, round the Trajan Column.

Piazza Trinità de' Monti, facing this church, on the Pincian, near the house and gardens of Sallust.

Piazza di Venezia, at the south end of the Corso. Here are the Palazzo di Venezia (now the Austrian Embassy), and the Torlonia and Rinuccini Palaces.

FOUNTAINS.

Rome is well supplied with water from about 50 public fountains, besides smaller ones, making a total of nearly 600. Several of these are noticed under the piazzas in which they stand. Others are

Fontana dell' Acqua Felice, or de' Termini, near the Baths of Diocletian. It is supplied by the Acqua Felice, and is a handsome pile constructed for Sixtus V. (whose name was Felix or Felice) by D. Fontana. Between the statues of Aaron (by Della Porta) and Gideon (by F. Vacca) is a colossal but inferior Moses striking the Rock, by a Brescian artist.

Fontana Paolina, on the summit of the Janiculum, near Porta S. Pancrazio, is supplied by the Acqua Paolo, of Paul V., who gave his name to both. It looks like a triple triumphal arch and was constructed by G. Fontana, 1612. The granite pillars are from the Forum of Nero.

Fontana di Trevi, near the Palazzo Sciarra, a large mass of water supplied by the Acqua Vergine. It is the work of N. Salvi, in Clement XII.'s reign. The Neptune is by P. Bracci; Abundance and Health are by Della Valle. It stands below the level of the soil around.

One of the beauties of Rome is the number of fountains sparkling.

"From yon blue hills
Dim in the clouds, the radiant Aqueducts
Turn their innumerable arches o'er
The spacious desert, brightening in the sun,
Proud and more proud in their august approach;
High o'er irriguous vales, and woods, and towns,
Glide the soft whispering waters in the wind,
And here united pour their silver streams
Among the figured rocks, in murmuring falls,
Musical ever."—*Dyer's Ruins of Rome.*

AQUEDUCTS.

Three still remain, and supply the fountains with an ample abundance of water.

Acqua Vergine, comes from Collatia, 14 miles distant, and supplies the conduits in Via Condotti (whence the name), fountains of Trevi, La Barcaccia, Farnese, Piazza Navona, and nine others, in the lower city.

Acqua Felice (formerly Acqua Marcia or Claudia) takes name from its restorer, Felice da Montalto, afterwards Pope Sixtus V., and supplies the fountains of Moses, of the Tritons (Piazza Barberini), Monte Cavallo, and 24 others, in the Upper Town.

Acqua Paolo (Alsietina or Trajana) comes in from the Bracciano Lake by Mons Janiculum, and feeds the Vatican quarter and Trastevere, the Paolina and St. Peter's fountains, and crosses the Tiber, by the Ponte Sisto. It was bejun by Augustus, and restored by Paul V. and Clement X.; the engineers being G. and D. Fontana.

OBELISKS.

A peculiar feature of Imperial architecture. Most of them were imported from Egypt, after the conquest of that province; and are usually single square-sided blocks of red granite, with hieroglyphics. After being overturned and neglected they were again made use of to adorn modern Rome, by Sixtus V., who set the example with that before St. Peter's.

Obelisk of S. Giovanni in Laterano (Constantine Obelisk), facing the Lateran Palace. The highest in Rome, the shaft being 105¼ feet, or with base, etc. 149 feet. The shaft weighs about 445 tons. Two sides 9 feet 8½, and the other two only 9 feet. This difference is observable in all, more or less. It was brought from Heliopolis (in a galley of 300 rowers) to the Circus Maximus; and raised on its present site by D. Fontana, 1588, in the reign of Sixtus V.

Obelisk of Monte Cavallo (Quirinale Obelisk), fixed here 1786. No hieroglyphics; 95 feet high, or 48 feet the shaft only.

Obelisk of Monte Citorio (Campense Obelisk) 110 feet high, or 71½ feet the shaft only. Brought from the Campus Martius (where it served as a gnomon to mark the hours by its shadow) by Pius VI., in 1789.

Obelisk of Santa Maria Maggiore, 183½ feet high, or 48½ feet the shaft only. No hieroglyphics. After adorning the Mausoleum of Augustus and being broken in three pieces, it was put together and set up here in 1587, by D. Fontana.

Obelisk of Santa Maria Sopra Minerva (Minerveo Obelisk), 39½ feet high, on the back of a grotesque-looking elephant!—By Bernini, fixed here 1667.

Obelisk of the Pantheon (Mahuteo Obelisk). A small one, 47½ feet high. Set up in 1711, with a fountain round it.

Obelisk of the Pincian Hill (Aureliano Obelisk), from the Variani (or Barberini) Gardens, 1822; 56½ feet high.

Obelisk of Piazza Navona (Pamfilian Obelisk), 99 feet high, in five parts pieced together. Brought from the Temple of Romulus, on the Via Appia, by Bernini, 1651; and placed on the top of his fountain.

Obelisk of Piazza del Popolo (Flaminio Obelisk), 116 feet high, to the cross on the summit; or, 78½ feet the shaft only. Transported from the Flaminian Circus, by Fontana, in 1589.

Obelisk of St. Peter, or the *Vatican*, 132 feet high to the cross, or 84 feet the shaft only. Dedicated to Augustus and Tiberius, but without hieroglyphics. At first it stood in the Circus of Nero, not far off, on the site of the sacristy, and was moved to the front of St. Peter's, 10th September, 1586, by D. Fontana, by what was considered a great engineering feat in that day. Above 800 men and 140 horses were employed. Sixtus and his court attended to witness the experiment, after a solemn mass. Complete silence was ordered and observed by the crowd, till, at a critical moment, when the cordage was found too short, a sailor, who knew the remedy, cried out, "Wet the ropes with water," which was done, and the obelisk was safely fixed in its place. The Pope rewarded the sailor, a native of the Riviera, by giving his family the privilege of selling the palms for the Roman churches, on Palm Sunday. This obelisk is nearly nine feet square at the base, and six feet at the top.

Obelisk of Trinità de Monte (Sallustiano Obelisk), 100 feet high. Placed here in 1789, by Pius VI. It stood on the spina of the Circus of Sallust.

THEATRES.

Apollo Theatre, or *Teatro di Apollo*, the best in Rome, is near Ponte S. Angelo, in a street called Tor di Nona, after a prison of that name, from which, at nine o'clock (or *nona*), Italian time, criminals were led to execution. Opera and Ballet. Price three to four pauls. Open 7 30. Full dress is required here.

Teatro Valle.—Opera and Comedy. The best in Rome.

Teatro Argentina.—Villa della Rotonda.

Teatro Metastasio. — Via Pallacorda, near the Ripetta. Comedy.

Teatro Capranica, near Piazza Colonna. Marionettes.

Fontoccini.—Piazza delle Valle.

Correa, in the old Mausoleo d'Augusto

GATES.

The ancient names are open to dispute, and the ancient ways cannot be always brought up with certainty to the gates. Several have been restored during the present reign.

**Porta del Popolo*, on the Flaminian Way, or great north road, by which coaches usually enter Rome. Built by Honorius; and decorated under Pius IV., by Vignola (from Michael Angelo's designs) and Bernini, when Queen Christina entered Rome. The Protestant Chapel and the Cattle Market are close by outside; and the Piazza del Popolo is just within.

Porta Pinciana, now closed, is on the Pincian Hill. It was built by Honorius and rebuilt by Belisarius. At the siege of 1849, an attack was made near this gate.

**Porta Salara*, or *Salaria*, built by Honorius, in place of the P. Collina of Servius Tullius. Through this gate Alaric entered, A.D. 409, after his victory on the Allia, and gave up Rome to three days' pillage.

**Porta Pia*, built by M. Angelo, by Pius IV. It stands near the old P. Nomentana, built by Honorius, and now closed. Here a new barrack is building, on the site of the Castra Prætoriana. The first stone was laid by Pio Nono, 12th June, 1862.

**Porta S. Lorenzo*, on the road to S. Lorenzo and Tivoli or Tiburtina, and once called Porta Tiburtina. Close to it is a monument at the junction of Aqua Marcia, Aqua Tepula, and Aqua Julia.

**Porta Maggiore*, one of the best gates, is a handsome arch of travertine stone; close to the old P. Labicana and P. Prænestina (at the junction of those two roads). It consists of two great arches with rusticated Corinthian columns, above which are channels for the *Claudian Aqueduct*. This, according to the inscriptions on it, was made by Claudian, and restored by Vespasian and Titus. It was a union of three or four earlier aqueducts. The Tomb of Eurysaces, the baker, is near at hand; and the railway to Monte Albano, Tusculum and Frascati, passes in this direction.

**Porta S. Giovanni*, on the road to Naples, was built by Gregory XIII, in place of *P. Asinaria*, now a picturesque brick ruin, near St. John Lateran, through which Belisarius entered the city. The routes to Frascati or Albano, by Appia Nova, from this gate, are superseded by the rail.

Porta Latina, made by Honorius, A.D. 402, and repaired 550, by Justinian. The old one is between P. Capena and P. St. Sebastia.

Porta Capena, now closed, but marked "P. C." is below Villa Mattei, near the Baths of Caracalla. It stood in the old walls of Servius Tullius, and inside the present walls. The battle of the Horatii and Curiatii took place outside this gate. A third Columbarium has been lately discovered here.

**Porta S. Sebastiano*, on the Via Appia, or great south road, and otherwise called P. Appia, built by Honorius in place of Porta Capena. The two brick towers were built by Belisarius or Narses

**Porta S. Paolo*, on the road to Ostia, the old seaport of Rome; rebuilt by Belisarius in place of one by Honorius inside it, called P. Ostiensis (a double arch at a lower level), which replaced the still older gates of S. Tullius, called Trigemina, Navalis, etc. It passes by the tomb of Caius Cestius, on the Almone; and the splendid new church of St. Paul. A turn to the left leads past S. Paolo alle Tre Fontane, and Ardea and *Lavinium*, founded by Æneas, also *Larentium*, the site of Pliny's Villa, near a country palace of the Borghese family.

**Porta Portese*, on the way to Fiumiccino, the modern harbour of Rome, stands on the Tiber in Trastevere; built by Urban VIII., in place of P. Portuensis. Fiumiccino is also a watering place, to which steamers run in two hours, from Ripa Grande.

**Porta S. Pancrazio*, on the Janiculum, 300 feet above the river, rebuilt since the siege of 1849, when battered by the French. It stands near Villa Pamfili, the old P. Janiculensis, and the church of S. Pancrazio (St. Pancras) which is outside; the road passes Villa Giraud or Doria. When the vestry of St. Pancras presented an address to Garibaldi in London, in 1864, he told them, "Oh yes, I know *St. Pancras* well; I fought at St. Pancras at Rome; shall not forget St. Pancras, here."

**Porta Carallegieri*, on the Civita Vecchia road, near the Inquisition and St. Peter's. The Constable Bourbon was entering by this gate with his army, 1527, when he was shot by B. Cellini, with an arquebuse. He had on a white mantle, and was just about to run up a scaling ladder. This is the account given by Cellini, in his Memoirs.

Porta Fabbrica is closed up.

Porta Pertusa, behind the Vatican, is also closed. Here the French were defeated in 1849.

Porta Angelica, north of St. Peter's, built by Pius IV. It leads out to Monte Mario.

Porta Castello, north of Castel S. Angelo, is walled up.

Porta S. Spirito, from the Borgo to the Lungara, is a fine unfinished work, by M. Angelo.

Porta Settimiana, from the Lungara to Trastevere.

Porta Flumentana, was an ancient gate in the wall of Servius Tullius, near the Tiber (flumen); afterwards called Argiletana, from the name of the locality in which Cicero's brother lived. Near this is the Via de Porta Leone, after a Pier Leone of the twelfth century, who turned the theatre of Marcellus into a fortress, and got his son elected Anti-Pope, as Anacletus II.

ROADS.

The roads out of Rome are more or less identified with the old *Viæ*, as follows:—

**Via Appia*, or great south road, leads out from Porta Capena or S. Sebastiano. It was made of square blocks of basalt, which are still sound, though their edges are worn down by the gravel strewed over them.

**Via Latina*, from Porta Capena, went more inland to Tusculum, etc.

**Via Labicana*, went from Porta Esquilina; as did the *Via Prænestina*. It follows the rail part Villa Gordianorum, and the route to *Collatia* and *Gabii*, and passes near Acqua Felice, and the tomb of Santa Helena, called the Church of S. Peter and Marcellinus.

**Via Tiburtina*, from Porta S. Lorenzo.

Via Nomentana, from Porta Collina or Porta Pia. It leads to La Mentena, the ancient *Nomentum*. Along the road are Villa Patrizi; Villa Torlonia; Ponte Nomentana or Anio; and the *Mons Sacer*, to which the Romans retired and held out against the Senate. The ancient town of Antemnæ is to the left. About six miles from the gate is the old church of S. Allessandro, with its catacomb, discovered 1853.

Ponte Nomentana is "a solitary dilapidated bridge in the spacious green Campagna. Many ruins from the days of ancient Rome, and many watch-towers from the middle ages, are scattered over this long succession of meadows. Chains of hills rise towards the horizon, now partially covered with snow (January), and fantastically varied in form and colour by the shadows of the clouds. And there is also the enchanting vapoury vision of the Alban Hills, which change their hues like a chameleon, as you gaze at them; where you can see for miles little white chapels glittering on the dark ground of the hills, as far as the Passionist Convent on the highest summits, and whence you can trace the road winding through thickets, and the hills sloping downwards to the Lake of Albano, while a hermitage peeps through the trees. No lack of music there; it echoes and vibrates on every side." — *Mendelssohn.*

**Via Salara*, or great salt way, from Porta V. Sal Collina also, in the direction of the rail to Ancona. It passes by Villa Albani; Villa Chigi; the Ponte Salaro, over the Anio, rebuilt by Narses, and crossed by the hosts of Attila, Brennus, etc.; Villa Spada; Castel Giubileo, on the site of Fidenæ. The Allia, where Alaric defeated the Romans, A.D. 409, is a little farther.

** Via Flaminia*, or great north road, went from the Porta Flaminia, and gives name to the Emilia provinces on the east coast. It also went through the city in the direction of the Corso, but is not identical with it, as the Corso is now 12 to 20 feet *above* the old *Via*. It was lined with tombs and villas like the Appian Way. Outside the walls it passes Villa Borghese; the Protestant Church; the Amazzatio or shambles, near the Tiber; and Villa Papa Giulio. It then crosses the river by Ponte Molle or Milvia, an ancient bridge, which has been restored, and is so called by corruption from Ponte Emilia, the censor. Beyond this was the villa of L. Verus, and the camp of Hannibal. Cross the Cremera where the Fabii were cut off by the men of Veii; then comes Prima Porte, or Saxa Rubra (so called from the colour of the tufa), near the camp of Constantine, who finally

defeated Maxentius here, A.D. 312, driving his opponent into the river. The Via Claudia turns off towards Lake Bracciano, leaving Via Flaminia to turn to the north-east, at the eighth mile is the Villa of Livia, where important excavations are in progress.

Via Cassia was a branch of the Via Flaminia.

* *Via Aurelia*, from Porta Aurelia, or S. Pancrazio, along the west coast.

* *Via Campana* (or Portuensis) and * *Via Ostiensis* went to the mouth of the Tiber, and thence along the coast of Latium. It leads to *Ostia*, which once had a population of 80,000, and now has not more than 50. It was ruined, first by the sea, which retires at the rate of four yards a year, and then by the Saracens and other invaders. Then comes *Ardea*, the capital of the Rutuli, founded by Turnus; then *Antium*, the capital of the Volsci, the site of Nero's House, in which the Apollo Belvedere and the Gladiator were found. Here is the Villa Borghese.

Via Ardeatina, a branch of Via Ostiensis.

The present Pope, Pius IX., was born at Sinigagha, in 1792; elected Pope, 16th June, 1846.

Till the annexation to Italy, 1870, the government was ecclesiastic and despotic. The council of ministers was presided over by a Secretary of State (Cardinal Antonelli). The Governor of Rome was a prelate, presiding at a municipal body consisting of a Senator and Conservatore, for ornament. No officials were employed but such as went to confession and were known to be good Catholics.

The population of Rome for 1862, as derived from the report of the Cardinal Vicar, was 197,078, made up as follows:—

29	Cardinals.
35	Archbishops and Bishops.
1,529	Prelates and ordained Ecclesiastics.
339	Lay Ecclesiastics.
2,509	Monks.
2,031	Nuns.
4,486	Jews.
186,120	Laity, including Military

In 1838 the population was 153,500.

In the year 1847, a Papal decree summoned an Assembly of Notables from the provinces, to serve as the foundation of a constitutional system. On 15th November, 1848, Chancellor Rossi was assassinated, and on the 24th, the Pope fled to Gaëta. Rome then fell under the government of the triumvirs, Mazzini, Saffi, and Armellini. After a siege which lasted some weeks, and in which Garibaldi distinguished himself, Rome was taken by the French, in July, 1849, and the Pope was brought back 12th April, 1850. The city became almost French; 12,000 troops were quartered in the old palace of the Inquisition, in Ara Cœli Convent, and many other convents; and the Castle of S. Angelo was a French powder magazine. Persons were not allowed to mount the tower of the Capitol, lest some daring revolutionist would have taken the opportunity to plant the Italian flag on its summit. In September, 1870, on the outbreak of the Franco-German war, the French withdrew their troops, and Rome was occupied by the Italians as their natural heritage, and the goal of all their endeavours in making Italy. The temporal power of the Pope was abolished. The Pontifical States were annexed to the new and consolidated kingdom, by decree of 9th October, after an almost unanimous vote of the people.

Among the improvements effected during the reign of Pius IX. are the introduction of gas in some of the streets; the railways to Frascati, Naples, and Civita Vecchia; a suspension bridge on the Tiber; the restoration of the gates, walls, and monuments; the new Piazza Pia, near St. Peter's; and the rebuilding of the splendid church of St. Paul. The Pope has also been very liberal in the purchase and distribution of antiquities.—(*See* Mr. GOODWIN'S papers on Rome, in the *Builder*, 1862-3).

The Campagna round the city is divided into immense farms belonging to a few rich proprietors and religious bodies. The effects of the present rule are summed up by Dr. Wordsworth:—"Uncultivated tracts of land, even to the gates of Rome, grass growing in the streets; a large part of the city itself untenanted; the commerce of the place languishing; its maritime traffic represented by two or three wretched steamers, and three or four barges now lying in the port of Ripetta; the streets swarming with beggars; an organised system of espionage; and the confessional itself used as an instrument of police."

CHURCHES OF ROME.

At Rome the chief business of the place is religion and the observance of church festivals; and hence the prominence given to its ecclesiastical buildings and institutions.

There are 378 churches in Rome, besides chapels and oratories; and in these will be found sources of interest which no other capital in the world can afford. Most Catholic countries have a representative church at Rome; as *S. Stanislao*, for the Poles. Many Italian cities have them also; as *S. Giovanni di Fiorentini*, for the Florentines; *S. Croce*, for the Lucca men. Some of the largest are under the patronage of sovereigns; as the Lateran, under the French; Santa Maria Maggiore, under the Spanish. St. Paul's was formerly under the patronage of the King of England.

"The churches of Rome," says Forsyth, "are admirable only in detail. Their materials are rich, the workmanship is exquisite; the orders are all Greek. Every entablature is adjusted to the axis of each column with a mathematical scrupulosity which is lost to the eye. One visionary line runs upward, bisecting superstitiously every shaft, tryglyph, ove, bend, dentel, mutule, modillion, and lion's head that lies in its way. But how are those orders employed? In false fronts, in pediments, under pediments, &c." The distribution of the parts is nearly the same in all "Their aisles are generally formed by arcades.

Over these are sometimes grated recesses, but never open galleries. The choir terminates in a curve, which is the grand field of decoration, blazing with leaf-gold and glories. In the middle of the cross is the high altar. The chapels of the Holy Sacrament and the Virgin are usually in the transept. Those of the saints are ranged on the sides; and each being raised by a different family, has an architecture of its own at variance with the church, which thus loses its unity amid nests of polytheism."

Some of the oldest and most remarkable churches, are the basilicas; so called from being planned after the Roman courts of justice. That of S. Clemente, founded in the 4th and 5th centuries, though rebuilt 872, retains the characteristic atrium, or court-yard, narthex for penitents, aisles, and other arrangements. The earliest churches of this class are, Santa Sabina, Santa Maria Maggiore, S. Pietro ad Vincula, all of the 5th century; with others, as in the chronological list below. S. Giovanni in Laterano, of the 10th century, has five aisles; as have St. Peter's and St. Paul's, the predecessors of which were 4th century churches, the two oldest in Rome. The present St. Paul's has been magnificently rebuilt by the reigning Pope, since the fire of 1823. Santa Maria sopra Minerva, built 1370, is the only church approaching the Gothic style (in the Italian sense), in Rome.

The five patriarchal basilicas are, St. Peter's, St. John Lateran, Santa Maria Maggiore, St. Paul's, outside the walls, and St. Lorenzo, also without the walls; corresponding to the five patriarchates of Rome, Constantinople, Alexandria, Antioch, and Jerusalem, respectively. Most of the churches, especially the oldest, have mosaic pavements, and pictures in mosaic at the upper end; and they are all rich in marbles, precious stones, paintings, and gilding. No stained glass is seen. The mosaic style of ornament is peculiar to Rome and Florence, where it is carried on by the aid of government factories. Each church has relics to boast of, which are exposed to view on the festa of the patron saint. Due notice of the *stazione* are given in the "Diario Romano," from which, or from the libraries, all information about the services may be obtained.

The basilicas are open all day. Other churches are closed from 12 to 2 or 4; some are closed all the week, and a few all the year, except at the *festa*.

PRINCIPAL CHURCH FESTIVALS.

For a particular account of the church ceremonies and festivals, see chapters 4 and 5 of Story's *Roba di Roma*.

January 1st.—The Pontifical Court attends service at the Apostolical Palace, where the Pope may be residing; either the Sistina Chapel, at the Vatican, or the Paolina, at the Quirinal.

6th. Epiphany.—Procession to the Bambino, at Ara Cœli Church. The Exhibition of the Presepe (cradle) and child. Preaching continues to 13th.

17th.—Blessing of the Horses, at S. Antonio.

21st.—St. Agnes. Benediction of the lambs, from whose wool the palliums for the new Archbishops are made.

February 2nd.—Purification. Distribution of Candles at the Sistina.

Carnival, races, etc., about 10 days before Ash Wednesday. Shrove Tuesday. "Senza Moccoli" illuminations in the Corso.

March 25th.—Annunciation. Service at S. Maria sopra Minerva. Blessing the Golden Rose, 4th Sunday in Lent.

Holy Week (Settimana Santa).

Palm Sunday.—Distribution of Palms at S. Peter's.

Holy Wednesday.—*Miserere* at the Vatican.

Holy Thursday.—Blessing the People from the Quirinal. Washing the Apostles' Feet, and Supper at the Vatican. *Miserere* at the Sistina.

Good Friday.—Service at the Sistina. *Tre Ore* (three hours), at most of the churches. *Miserere* at St. Peter's.

Holy Saturday.—Baptism of Converted Jews and Turks, at the Lateran. Armenian Mass at S. Biagio. Blesssing the Houses.

Easter Day.—The Pope celebrates mass at St. Peter's, and blesses the people *urbi et orbi*, from the middle window. The Dome illuminated.

Easter Monday.—Girandola fireworks, on Monte Pincio.

April 25th.—Procession of all the Roman clergy from St. Marco to St. Peter's; a fine display of costumes.

May 26th.—S. Filippo Neri; at Santa Maria in Vallicella.

Ascension Day.—Papal Benediction, at the Lateran.

Whitsuntide.—Women visit the crypt of St. Peter's. Sprinkling the Cattle.

Corpus Domini (or Christi).—Adoration of the Sacrament. Procession of the Pope and all the clergy to the Lateran, St. Peter's, etc.

Rogation Tuesday.—Procession of all the religious orders, with banners, to the Lateran; a very picturesque sight.

June 24th.—St. John Baptist; at the Lateran.

28th, 29th.—SS. Peter and Paul. Papal Mass at St. Peter's. Visit to the Crypt. The Dome illuminated. Girandola on Monte Pincio.

July 31.—S. Ignatius Loyola; at the Gesu.

August 1.—St. Peter's chair shown at St. Peter's in Vincoli.

15th.—Assumption; at Santa Maria Maggiore.

September 8th.—Nativity of the Virgin; at Santa Maria del Popolo.

29th.—St. Michael; at S. Michele in Ripa Grande. Industrial Exhibition, at the Hospital.

November 12th.—All Saints. Visits to the Cemeteries; especially Santa Maria in Trastevere, the Lateran, the Hospital of S. Spirito, la Morte, in Via Giulia, etc.

14th.—S. Carlo Borromeo; at S. Carlo.

December.—Advent Sunday. Services in the Papal chapels. On the first Sunday, the Pope carries the Sacrament to the Paolina.

8th.—Conception of the Virgin. Procession to Ara Cœli.

24th.—Pope blesses il Cappello e lo Stocco.

25th.—Christmas. Gesu Bambino, at Santa Maria Maggiore. Papal Mass at St. Peter's. Exhibition of the *Culla*, or Cradle, at the Ara Cœli, and S. Francesco, at Ripa Grande, till the Epiphany.

31st.—Midnight Te Deum, at the Gesu, attended by the Pope, Cardinals, and Magistrates.

Holy Week.—The first ceremony is on Palm Sunday. "The choir, (says Mendelssohn), sang *Hosanna in Excelsis*, and intoned various hymns, while twisted palms are offered to the Pope, which he distributes among the Cardinals. The palms are long branches decorated with buttons, crosses, and crowns, all entirely made of dried palm leaves which makes them look like gold. The cardinals, who are seated in the chapel, in the form of a quadrangle with the *Abbatti* at their feet, now advance each in turn to receive their palms; then come the bishops, monks, and all the other orders; the Papal singers, the knights, and others. This makes a long procession, during which the choir continues to sing unremittingly.

"The Pope's throne is then carried in, on which he is elevated in all processions (*vide* the Heliodorus of Raphael, where he isportrayed). The Cardinals, two and two, with their palms, head the procession, and the folding doors of the chapel being thrown open, it slowly defiles through them. The singing which has hitherto incessantly prevailed, like an element, becomes fainter and fainter, for the singers also walk in the procession, and at length are only indistinctly heard, the sound dying away in the distance. Then a choir in the chapel bursts forth with a query, to which the distant one breathes a faint response; and so it goes on for a time, till the procession again draws near and the choirs reunite. Let them sing how and what they please, this cannot fail to produce a fine effect; and though it is quite true that nothing can be more monotonous and even devoid of form than the hymns *all' unisono*, being without any proper connection and sung *fortissimo* throughout, still I appeal to the impression that as a whole it must make on everyone. After the procession returns, the Gospel is chanted in the most singular tone and is succeeded by the Mass."

There is nothing on Monday or Tuesday; but on *Wednesday* at half-past four, the Nocturns begin with the antiphon, *Zelus Domus tuæ*. Each Nocturn (says the little Manual of Offices for Holy Week) contains three Psalms, signifying that Christ died for all, and also symbolical of the three laws, the natural, written, and evangelical. The *Domine labia mea* and the *Deus in adjutorium* are not sung on this occasion, when the death of our Saviour and Master is deplored, as slain by the hands of wicked godless men. The fifteen lights which are extinguished in succession represent the Twelve Apostles and the Three Marys.

"The Psalms, beginning with the 68th, 69th, and 70th, are chanted *fortissimo*, in alternate voices by two male choirs, though invariably by one class of voices, basses or tenors. You cannot conceive how tiresome and monotonous the effect is, and how harshly and mechanically they chant through the Psalms. They sing with the accent of a number of men quarrelling violently, and as if they were shouting out furiously one against the other.

"During this time the lights on the altar are all extinguished, save one which is behind the altar. Six wax candles still continue to burn high above the entrance; the rest of the space is already dim; and now the whole choir intone *unisono* with the full strength of their voices, the *Canticum Zachariæ*, in D minor, singing it slowly and solemnly, during which the last remaining lights are extinguished. The mighty swelling chorus in the deepening gloom and the solemn vibration of so many voices have a wonderfully fine effect. At the close all is profound darkness." An antiphon begins on the sentence, 'Now he that betrayed him gave,' etc, and continues to the words, 'That same is he,' etc. Then the Pope leaves his throne and kneels before the altar; all present fall on their knees, and one solitary voice softly sings, *Christus factus est pro nobis obediens usque ad mortem.* On Thursday is added, *Mortem autem crucis.* On Good Friday, *Propter quod et Deus exaltarit illum, et dedit illi nomen, quod est super omne nomen.*

"A pause ensues, during which each person repeats the Pater Noster to himself. A death-like silence prevails in the church. Presently the *Miserere* commences with a chord, softly breathed by the voices, and gradually branching off into two choirs. This beginning, and its first harmonious vibration, certainly made the deepest impression on me. For an hour and a half previously, one voice alone had been heard chanting almost without any variety. After the pause comes an admirably constructed chord, which has the finest possible effect, causing every one to feel in their hearts the power of music. It is this indeed that is so striking. The best voices are reserved for the Miserere (Baini's), which is sung with the greatest variety of effect; the voices swelling and dying away, from the softest *piano* to the full strength of the choir. No wonder that it should excite deep emotion in every heart.

"A second short silent prayer ensues, when all the cardinals scrape their feet noisily on the ground, which betokens the close of the ceremony. This noise (says the Manual) is symbolical of the tumult made by the Hebrews, in seizing Christ. It may be so, but it sounds exactly like the commotion in the pit of a theatre, when a play is delayed or finally condemned. The single taper still burning is then brought from behind the altar, and all silently disperse by its solitary light. I must not omit to mention the striking effect of the blazing chandelier lighting up the great vestibule, when the cardinals and their attendant priests traverse the illuminated Quirinal, through ranks of Swiss guards."—*Mendelssohn's Letters.*

On *Thursday*, at 9 0 in the morning, the solemnities recommence, and last till 1 0. There is high mass at 10 30. At the *Gloria in Excelsis*, the choirs burst in, and all the bells in Rome peal forth, and are not rung again till after Good Friday; the hours for that interval being marked in the churches by wooden clappers. Afterwards there is a procession, when the Pope is borne aloft in his state chair, and confers his benediction from the Loggia of the Quirinal. He then washes the feet of thirteen priests, who are supposed to represent the pilgrims, and are seated in a row, wearing white gowns and white caps, and who afterwards dine together. The Psalms begin again in the afternoon, followed by the Lamentations, Lessons, and the *Miserere*, scarcely differing from those of Wednesday.

On *Good Friday* morning the chapel is stripped of every decoration, the altar uncovered, and the Pope and Cardinals appear in mourning. "The history of the Passion, according to St. John, is chanted after an established formula. The whole appeared to me trivial and monotonous. Prayers are then offered up for all nations and institutions, each separately designated. When the prayer for the Jews (*Pro perfidis Judæis*) is uttered, no one kneels, as they do at all the others, nor is 'Amen' said. Then follows the Adoration of the Cross. A small crucifix is placed in the centre of the chapel, and the Pope and all taking off their shoes, approach and kiss it. During this, the *Improperia* of Palestrina, is sung; one of his finest works, and they sing it with remarkable enthusiasm. The ceremony is very solemn and dignified, and the most profound silence reigns in the chapel. They sing the oft-recurring Greek 'Holy' (*Agios O Theos, Sanctus Deus*) in the most admirable manner, each time, with the same smoothness and expression. This is repeated again till all in the chapel have performed the ceremony of adoration. I quite understand why the *Improperias* produced the strongest effect on Goethe; for they are nearly the most faultless of all; as both music and ceremonies, and everything connected with them, are in the most entire harmony."—*Mendelssohn.*

A procession follows, to fetch the Host, which has been exposed and adored on the previous evening in another chapel of the Quirinal, lighted up by many hundred wax lights. The morning service closes at 1 30, with a hymn in *canto fermo*. At 3 30, the first nocturn begins, with the Psalms, Lessons, and *Miserere*, as before mentioned.

Early on *Saturday*, in the Baptistry of the Lateran, Heathens, Jews, and Mohammedans are baptized, all represented by a *little child*; and subsequently some young priests receive consecration for the first time.

LIST OF SOME OF THE OLDEST CHURCHES.

	A.D.
S. Peter's (old one) about	330
S. Paul's (now rebuilding)	386
Santa Sabina about	425
Santa Maria Maggiore	432
S. Pietro ad Vincula	442
S. Lorenzo	580
Santa Balbina	600
Santa Agnese	625
Quattro Coronati	625
S. Giorgio in Velabro	682
S. Chrisogono	730
S. Giovanni a Porta Latina about	790
Santa Maria in Cosmedin	790
S. Vincenzo alle Tre Fontane	790
S. Lorenzo about	790

	A.D.
SS. Nereo e Achilleo about	800
S. Prassede	820
Santa Maria in Dominica	820
S. Martino di Monti 844–55	
S. Clemente	872
S. Niccolò in Carcere	900
S. Bartolommeo in Isola about	900
S. Giovanni in Laterano	910
Santa Maria in Trastevere	1135
Santa Croce	1144
Santa Maria in Ara Cœli	
Santa Maria sopra Minerva about	1370
S. Agostino about	1480

ST. PETER'S.

St. Peter's Church, the largest Christian temple in the world, is on the Vatican Hill, on the site of Nero's Circus, where St. Peter was crucified, and where Constantine built the first church (about 330), which stood till the 12th century. Except a few feet in the west front, of a large and splendid design, commenced 1454, by Nicholas V., the present Basilica was begun 1506, by Julius II., as part of a Greek cross proposed by Bramante. His design (which is copied in Raphael's cartoon of Paul preaching at Athens), was followed out in 1547 by M. Angelo, who worked 18 years at it, and was succeeded by Vignola, Della Porta, and C. Maderno; by whom the original plan was altered to that of a Latin cross, in order to take in the site of Constantine's old church. The front was completed 1622, by Paul V. Thus the building of it covered a space of 116 years, and the reigns of 18 Popes, one of whom was Leo X., whose scheme of raising money for the work by the sale of indulgencies produced the Reformation. The total cost was 40,000,000 crowns, or £8,000,000 sterling; and the annual charge of keeping it up is 30,000 crowns.

The style is the Roman classical, which prevails in all the churches here, in three stories, cut up by enormous pilasters and columns of equal height all round. Both church and cupola are of travertine stone; and it is said there is more stone below ground than above it. Inside length of the cross, 615 feet or one-seventh more than our St. Paul's; breadth through the transept, 448 feet. Height from piazza to top of cross, 448 feet. Its principal front (which looks to the east, and not to the west) is plain, and only imposing by its size, which is 380 feet wide, 148 high, and, unfortunately, hides the view of the dome. This ill effect is increased by the sloping down of the ground in front. It is not shut in by houses, but approached by a circular *atrium* or Court, 740 feet by 590, enclosed by colonnades resting on 284 columns, in four rows, forming three alleys between them, and crowned with statues and saints, by Bernini. In the middle is an Egyptian *Obelisk*, brought from the Circus of Nero, by D. Fontana, which serves as a gigantic guomon, and is surrounded by the points of the compass on the ground below. It is flanked by C. Maderno's two tall Fountains, 50 feet high, each composed of three basins, the lowest 30 feet diameter. The water rises to the height of 70 feet, falling through in a continue-

mist from basin to basin. They are supplied by an aqueduct from Lake Bracciano, 17 miles distant. Between them and in line with the centre of the obelisk are the two centres of the colonnades; standing at which all the columns appear in line. The colonnades are joined by open corridors, 306 feet long, to the front of the church; not parallel to each other but sloping outwards as they approach it; and the whole distance from the ends of the colonnades to the church is 900 feet.

At the bottom of the steps are two modern statues of St. Peter and St. Paul, placed there by Pius IX. Over the front of the church are Christ and his Apostles; and two clocks divided by the Italian way of reckoning time, *i.e.* into 24 hours from sunset to sunset. Three principal doors and two lesser ones, of bronze, covered with bas-reliefs, open into the Vestibule, opposite as many more opening into the church. One of them, the Porta Santa, is opened only at the Jubilee, every 25 years; as for example, in the present year, 1865. The Vestibule is about 470 feet long by 50 feet deep, and has equestrian statues of Charlemagne (by Cornacchini), and Constantine (by Bernini). The door on the right hand is near the entrance to the Scala Regia, in the Vatican Palace adjoining, by an inclined plane. Over the middle door is a copy of Giotto's Navicella (1296), or Bark of St. Peter.

The interior is so well proportioned as to disappoint the spectator at first glance, but it enlarges as the eye gets used to the details; when

> "thy mind,
> Expanded by the genius of the spot,
> Has grown colossal."—*Byron.*

Two small-looking cherubs holding the holy water basin are six feet high; and other figures which appear only life-size are equally large. The pen of St. Mark, in the great dome, is five feet long. This dome and ten smaller cupolas in the aisles and transept let in the light. The temperature is remarkably equal all the year through.

"The building surpasses all powers of description. It appears to me like some great work of nature—a forest, a mass of rocks, or something similar; for I never can realise the idea that it is the work of man. You strive to distinguish the ceiling as little as the canopy of heaven. You lose your way in St. Peter's; you take a walk in it, and ramble till you are quite tired. When Divine service is performed and chanted there, you are not aware of it, till you come quite close. The angels in the Baptistry are monstrous giants; the doves, colossal birds of prey. You lose all idea of measurement with the eye, or proportion; and yet, who does not feel his heart expand, when standing under the dome, and gazing up at it. I went to the very farthest end, whence there was, indeed, a wonderful *coup d'œil*. When the music commences, the sounds do not reach you for a long time, but echo and float in the vast space, so that the most singular and vague harmonies are borne towards you."—*Mendelssohn.*

There are three aisles; the middle one being 80 feet broad, and 143 feet high to the top of the vault; which is enriched with sunk panelling, gilding, and figures, copied from the Temple of Peace. Four arches, 40 feet wide, run down each side of this aisle, with piers faced by pilasters, and niches, medallions, and arms of Popes. Two Virtues over the round of each arch are 15 feet high.

The great Cupola is double, with a staircase between the inner and outer shell, for ascending it. The diameter of this "vast and wondrous dome," are 139 feet and 195 feet. From the marble pavement to the top of the round inside is 333 feet, or 412 feet clear to the highest point. Around it is the text, *Tu es Petrus, et super hanc Petram*, etc., each letter being the height of a man. It is adorned with saints in mosaic, and is lighted from above and from the altar below. In the lantern is a mosaic of God the Father. "There is a simplicity and grandeur about the roof of the nave, which goes far to redeem the bad taste of the arches which support it; and the four great vaults of the nave, transepts, and and choir, opening into a dome of the dimensions and beauty of proportion of that of St. Peter's, form together one of the most sublime architectural conceptions that the world has yet seen, and one worthy of the principal temple of the Christian religion."—*Fergusson.*

Seven steps lead to the high altar, which is 86 feet high, under a bronze canopy or baldacchino, on spiral columns, 100 feet high, made from metal taken from the Pantheon; the gilding of which cost 40,000 scudi. About 90 lamps are always burning here, and at the tomb, or chapel (by C. Maderno), beneath the pavement, in which halves of the bodies of St. Peter and St. Paul are deposited. The other halves are at St. Paul's, and their heads are at the Lateran. Canova's kneeling statue of Pius VI. is seen in this chapel. On Good Friday, the church is darkened, leaving only a few lamps burning under the dome, with great effect. Near the last pier of the aisle, on the right, is a statue of St. Peter, a work of about the 5th century (some say it is a statue of Jupiter), with the foot almost worn away, through frequent kissing. It is kissed by the Pope every Friday in Lent.

As many as 134 Popes are buried in St. Peter's; and the ornaments in mosaic, marble, and bronze, in the chapels of this great basilica are endless. Many of the mosaics, which are so well done as to look like paintings, are copied from originals in the Vatican; the cost of each being about £6,000.

Beginning on the right of the entrance, the chapels, altars, and objects of notice are as follows:—

Pietà Chapel.—M. Angelo's celebrated marble group of the Virgin holding the Dead Christ on her knees; called a "Pietà.

Crucifix Chapel.—Lanfranco's fresco of the Triumph of the Cross. Monuments of Leo XII. (by Fabris) and Queen Christina of Sweden (by C. Fontana).

Sebastian Chapel.—Domenichino's mosaic of the Martyrdom of St. Sebastian. Tombs of Innocent XII. (by Delle Valle), and the famous Countess Matilda (by Bernini). She is Dante's Urania, who bequeathed the Marches, etc., to the Church.

Sacrament Chapel (closed by a gate).—P. da Cortona's fresco of the Trinity, and Caravaggio's Descent from the Cross. Tomb of Sixtus IV. (by Pollajuolo), who built the Ponte Sisto, Sistine Chapel, etc. Tomb of Julius II., nephew of Sixtus; only a simple stone, though his intention was to have erected a splendid tomb for himself; out of which thought grew the new Church of St. Peter's. Mosaic by Muziano. Monument of Gregory XIII. (by Rusconi), who built the Quirinal; and Gregory XIV., who was Pope only for six months.

Madonna (or *Gregory*) *Chapel.*—Tombs of Gregory XVI. (by Amici). Della Porta's rich Altar, from M. Angelo's design.

S. Jerome Chapel.—Domenichino's mosaic of the Communion of St. Jerome.

S. Basil Chapel, near the Tomb of Benedict XIV., by Bracci.

S. Wenceslaus Chapel, in the North Transept.

S. Processus Chapel (Transept).—Valentini's mosaic of the Martyrdom of SS. Processo e Martiniano.

S. Erasmus Chapel (Transept).—Poussin's Martyrdom of St. Erasmus.

Navicella Chapel.—Lanfranco's Bark of St. Peter. Canova's Tomb of "Clement XIII., with figures of Religion and Genius, and two Lions, which occupied him 8 years.

S. Michael Chapel.—Guido's St. Michael the Archangel.

Santa Petronella Chapel.—Guercino's mosaic of Santa Petronella, one of the best in the church. Tomb of Clement X.

SS. Peter and Tabitha Chapel.—Mosaic, by Costanzi.

Upper end of Church.—M. Angelo's Tribune of St. Peter; and Bernini's gilt bronze chair of St. Peter, enclosing a more ancient wooden chair supported by four doctors of the church. Della Porta's tomb of Paul III., with a bronze of the Pope, and marble figures of Justice and Prudence. The former was naked at first and was so much admired that Bernini was employed to cover her with a decent robe. Bernini's tomb of Urban VIII., with figures of Justice and Charity.

SS. Peter and John Chapel.—Mancini's mosaic of the Cure of the Cripple. Tomb of Alexander VIII. (by Rossi), who pronounced the bull, *Inter multiplices*, against the French clergy, on his deathbed, 1612.

S. Leo Chapel.—Algardi's bas-reliefs of Attila.

Virgin Chapel.—Followed by

SS. Peter and Paul Chapel.—Tomb of Alexander VII, with gilt copper statue, by Bernini. Vanni's Simon Magus, on slate.

S. Thomas Chapel (South Transept).—Camuccini's mosaic of the Unbelief of St. Thomas. Roncalli's Ananias and Sapphira.

S. Peter Chapel (Transept).—Guido's Crucifixion of St. Peter.

S. Francis Chapel (Transept).—Domenichino's St. Francis.

SS. Peter and Andrew (opposite the Sacristy

Transfiguration Chapel.—Mosaic copy of Raphael's Transfiguration.

Gregory the Great Chapel.—A. Sacchi's mosaic of the Miracle of St. Gregory. Thorwaldsen's tomb of Pius VII, with figures of Strength and Wisdom. Tombs of Innocent XI. and Leo XI. (inscribed "Sic floruit"), who was Pope for 27 days only.

Choir Chapel, closed by Della Porta's gilt bronze gate. Bianchi's mosaic of the Conception. Tombs of Pius VIII. and Innocent VIII.; the latter, by Pollajuolo.

Presentation Chapel.—Mosaics, by Romanelli and Maratta.

Stuart Tombs.—Erected at the cost of George IV.; including the Pretender, styled "James III," and his two sons, the Chevalier, "Charles III.," and Cardinal York, "Henry IX." They are by Canova, and were naked figures at first, but were covered in 1850. Bracci's tomb of the Chevalier's widow, Maria Sobieski, Countess of Albany.

Baptistry (left of the entrance).—Three mosaics, by C. Maratta, etc. The font is a porphyry vase which covered the sarcophagus of Otho II. (who died 974); with ornaments added by C. Fontana, 1698. In the right-hand corner as you enter, within rails and kept under lock and key, you read "*Hic est illa Columna*"—the column against which Christ leant in the Temple when teaching; the gift of Cardinal Orsini. This is a specimen of the relics which abound in every church in Rome. Here, in St. Peter's, over the statue of St. Helena, is "*Partem crucis quam*," etc. (part of the true cross). Over S. Longinus Martyr is "*Longini lanceam*;" the spear which pierced the Redeemer's side, sent by Bajazet to Innocent VIII. Over St. Andrew—"S. *Andriæ Caput*," his head, the gift of Pius II. His ribs are at Santa Maria in Campitelli; his leg is at SS. Apostoli. Over Santa Veronica, the "portrait" of the Saviour, on the napkin or handkerchief with which his face was wiped.

Sacristy, built by Pius VI. (1776), from designs by C. Marchionni, in three parts. At the entrance are statues of St. Andrew, St. Peter, and St. Paul, from the old church. In the middle room, paintings of the Virgin and Saints, by G. Romano, etc. In the chapter room, old frescoes, by M. di Forli (1472) and three paintings by Giotto. The carved wooden presses are full of rich robes, vestments, altar-cloths, plate, etc.; among which are Carlomagno's coronation robe, crucifixes, salvers and cups, designed by M. Angelo and B. Cellini; a cup given by the Stuarts; and the seal ring of the last Pope, a new one being made for each.

Crypt, comprises the Grotte Vecchie and Nuove (under the dome), in a space 11 feet high between the pavements of the old and new church; the Grotte Vaticane, to which women are not admitted; and 4 chapels corresponding with the 4 great piers of the dome, adorned with mosaics by A. Sacchi. Here are tombs of Otho II., Charlotte II. of Jerusalem and Cyprus, Christina of Sweden, Adrian IV., Boniface VIII., Nicholas V., Urban VI., Pius II.; and an ancient carved sarcophagus of Bassus, Prefect of Rome, who died 359.

To Mount the Dome, permission must be asked of the director of the fabric. The ascent is made at 11 o'clock, by three galleries of 142 steps inside the cupola, between the outer and inner walls, which are 20 feet apart. The bronze Ball at top holds six persons, and is seven and a half feet diameter. Among the inscriptions by sovereigns, and other personages, one records the ascent of the Prince of Wales in 1859. The cross is 13 feet high. In 1750, two Spanish monks were up here during the shock of an earthquake, when one died from sheer fright.

On the flat roof of the cathedral live the *San Petrini*, or workmen, who look after the edifice, and form a corporation from father to son. The small cupola of St. Gregory contains Sangallo's model of the basilica. It included a splendid façade, a more lofty dome, and two spires to match it in height. The view from the dome is extensive and magnificent, embracing the city, river, Campagna, the sea, the Alban Hills, and Apennines. The Capitol will be noticed, but the famous seven hills are not easily distinguished.

The *exterior* of St. Peter's should next be examined all round. The west end is 162 feet high, composed of a gigantic order of Corinthian pilasters, 108 feet high, on a base of 15 feet, with an attic of 39 feet. The acanthus leaves of the capitals are 7 feet high. This order is repeated all round the building. There are 748 columns and pilasters inside and outside; and it contains 390 statues, of various degrees of merit.

"Between these pilasters there are always at least two stories of windows, the dressings of which are generally in the most obtrusive and worst taste, and there is still a third story in the attic; all of which added together make us feel more inclined to think that the architect has been designing a place of several stories on a gigantic scale, and trying to give it dignity by making it look like a temple, rather than that what we see before us is really a great basilican hall degraded by the adoption of palatial architecture."—*Fergusson.*

Good points for viewing St. Peter's at a distance in the city are, the tower of the Capitol (if leave can be obtained), the front of the Quirinal, the Bridge of St. Angelo, the fields behind St. Peter's; but the best of all, seen through a deep blue sky and clear atmosphere, is from the public walks on the Pincian Hill. It may be caught sight of, sometimes, by ships at sea, sailing down the coast.

At the west end, on the north side of the altar, are slabs in the wall, commemorating the Decree of 8th December, 1854, when the new dogma of the Immaculate Conception was propagated to "satisfy the longings of the Catholic world," with the names of the prelates who were present. Father Passaglia, a learned Jesuit, who was chosen to write in defence of the new dogma, is the same, who, having since written against the temporal power, had his papers seized by the Inquisition, but fortunately escaped from Rome by the help of some English friends, and now resides at Turin, where he edits a journal, which is the organ of 10,000 or 11,000 priests opposed to the temporal power.

Here the ceremony of the canonisation of the 27 Japanese martyrs, who died at Nagasaki, 5th February, 1597, was attended by nearly 300 cardinals and prelates, and 3,000 clergy, in 1862, on Whit Sunday. The expense, 40,000 scudi, was borne by the Franciscans, to whose order they belonged; it included 37,000 lbs. of wax candles for illuminating the church. Medals were struck, on which Religion, with the cross, palm, tiara, and keys, looks to 27 stars in heaven, with the motto "Sanctorum mater quos dat nova sidera cælo." St. Peter's was ornamented in a somewhat tawdry style; having the pilasters covered with coloured paper, and the arches with silk and velvet, and hung with hasty frescoes of the sufferings of the martyrs. Pasquin said of this display of upholstery, that the Pope was going to leave, and had already packed up St. Peter's (ha imballato S. Pietro).

At the time of the canonisation, the Procurator knelt before the Pope, entreating him earnestly—*instanter*—to comply with the wishes of the Church and to canonise the martyrs. But the intimation from above—the inspiration of the Holy Ghost—had not yet been received. "They must pray again for it. The Procurator must kneel again before the Pope and reiterate his entreaty, earnestly and more earnestly—*instanter et instantius*. But still the petition is not granted; he must wait longer and must pray again. Then the Pontiff himself invokes the Holy Spirit; he intones 'Veni Creator Spiritus.' The Procurator repeated his petitition for the third time, earnestly, more earnestly, and most earnestly—*instanter, instantius, et instantissimè*—that the martyrs may be enrolled by the Pope in the catalogue of the saints, and venerated as such by all the faithful of Christ. Then, at length, the Roman Pontiff, having his mitre on his head, and sitting on his throne at the west end of the church, with long lines of cardinals, archbishops, and bishops, ranged on his right hand and on his left, pronounced the memorable words, 'Beatos (here he recited the names of the Martyrs), sanctos esse decernimus et definimus, ac sanctorum catalogo adscribimus, statuentes ab Ecclesiâ Universali eorum memoriam annuo die eorum natale piâ devotione recoli debere, in nomine Patris et Filiiet Spiritûs Sancti. Amen.' He then commenced the *Te Deum*, and after it he prayed to the new saints who had been thus canonised, '*orate pro nobis.*' "—*Dr. Wordsworth.*

Illumination of St. Peter's, on Easter Sunday.—"A beautiful sight it proved, the distance giving a fairy-like appearance to the church. Every line of the architecture was brilliant with lamps and looked like lines of shining silver. The façade, dome, lantern, and cross, were all distinctly defined by the pure white light, which is produced by the lamps being enclosed in paper lanterns. These are lighted gradually, though many hundred men are employed; but when St. Peter's clock began to strike eight, the white light was suddenly exchanged (by means of torches), to a deep yellow, which in a few seconds covered the whole building with a waving veil of fire. It was something magical to see this change effected in so short a time: but it is owing to the number of men employed, who all wait, torch in hand, for the first stroke of the clock, to light the lamps within their reach. This does not, however, lessen the wonderful effect, which is certainly one of the most beautiful we have ever seen. This second, called the Golden Illumination, is produced by pots of melted tallow and oil, which quite overpowering the white light of the smaller lamps, turn all into gold. We were told that between six and seven hundred men are employed; some having one scudo, others two or three, according to the danger of their position; while the man who lights up the cross, on the highest point of the church, receives considerably more. There are nearly 6,000 lamps in the Silver Illumination, and an additional 1,000 in the golden."—*Miss Catlow's Sketching Rambles.*

The festival of Corpus Christi, or Corpus Domini, on the Thursday after Trinity, is one of the most splendid for magnificent display. The Pope is carried on the talamo, or portable stage, from the Vatican to St. Peter's, in an attitude of adoring the Host. This talamo or thalamus, which is borne on men's shoulders, dates from Alexander VII., and figures on his coins. The colonnade is hung with rich arras and strewed with flowers and sprigs of box; and the members of all the religious orders take part in the procession, followed by the monastic orders, secular clergy, the members of the Papal court, the prelates and cardinals, ending with the Pope between the white peacock's feathers, borne by the pupils of the Colleges in Rome. One of the hymns sung is by St. Thomas Aquinas, beginning:

Pange lingua gloriosi
Corporis mysterium,
Sanguinisque pretiosi,
Quem in mundi pretium
Fructus ventris generosi
Rex effudit gentium.

This festival was founded by Urban IV., after the miracle of the bleeding Host at Bolsena, in 1262.

ST. JOHN LATERAN.

S. Giovanni in Laterano, Piazza di S. Giovanni, is one of the four chief basilicas, within the walls; now the seat of the Pope, of which he first takes possession on his election. He is here Bishop of Rome, metropolitan of the suburban churches, primate of Italy, and patriarch of the West. At St. Peter's he is Sovereign Pontiff. It stands on the site of the house of Plautius Lateranus, one of the conspirators against Nero. Constantine gave the site to the Bishop of Rome, and founded a church, which lasted down to 1361. It takes precedence in point of sanctity of St. Peter's. The five general councils known as Lateran Councils were held here. The present large church was begun by Pius IV., and finished by Clement XII. An inscription ending with "omnium urbis et orbis ecclesiarum mater et caput (the mother and head of all the churches of the city and the world), runs round the principal façade; which is of the Corinthian order, by A. Galilei (1734), and is pierced by five doors leading into a portico, resting on 24 marble pilasters. Over this front are 10 statues, with a statue of Christ. It contains a colossal statue of Constantine, found in his Baths. Over the middle door are the ancient bronze panels supposed to have belonged to the Æmilian Basilica, in the Forum, now S. Adrian's Church. The elegant double portico on the north, by D. Fontana, consists of five arcades of the Doric order below and five of the Corinthian above. One of the doors is open only every 25th year, at the Jubilee, as in 1865. "The balustrade on the top is too high and the (standing) figures it supports are too large; but it is on the whole, a picturesque and imposing piece of architectural decoration, with more ingenuity and more feeling than almost any other Italian design of its age; and, considering that it was essential that there should be an upper gallery, from which the Pope might deliver his blessing, some of its defects could with difficulty have been avoided."—*Fergusson.*

The magnificent interior is divided into five aisles resting on lateral arches and pilasters, and was the work of Borromini. From a balcony over a picture by Giotto, on the second pillar to the right, Boniface VIII. proclaimed the Jubilee of 1300, Dante being present. Here the Pope gives his blessing on Ascension Day. In the niches (flanked by columns of verd-antique from the former church) are 12 colossal statues of the Apostles; above which are medallions of 12 Prophets. The great arch rests on two pillars of red granite, 44 feet high. The absciss at the end of the chancel, has a mosaic of the fifth century, with saints on an azure and gold ground. An annual ordination is held in this church on the Saturday before Trinity.

The Corsini Chapel, built by A. Galilei, for Clement XII., and dedicated to St. Andrea Corsini, is said to be the richest in Rome; it cost 400,000*l.* It has a mosaic by Guido, at the altar; and the tomb of Clement XII., in a porphyry sarcophagus, from the Pantheon.

Under the high altar are the heads of St. Peter and St. Paul. Near this, the bronze tomb of Martin V. The magnificent altar of the St. Sacrament, by Olivieri, is supported by bronze pillars, said to be from the Temple of Jupiter Capitolinus. Graves of A. Sacchi and Cavaliere d'Arpino (Cesari), side by side. Bronze of Henry IV. of France, in the portico of Sixtus V. The Torlonia Chapel, built in 1850, is all marble and gilding. The cloister, of the 13th century.

The Baptistry of Constantine is an octagon, 65 feet diameter, the roof of which is supported, internally, by eight columns of red porphyry, standing on the heads of eight others below. The fonts are also of porphyry. Converted Jews are baptized in the old baptistry. "Like all Constantine's works, this is but a compilation of classical spoils—a mere thief of antiquity. Built in an age when converts went down in crowds to be baptized, this edifice blends the temple with the bath. Hence its grand and central object is the font: hence, too, the font is sunk below the pavement, and large enough for the total immersion of adults."—(*Forsyth*). It was also meant for a tomb. An inscription states that Constantine was baptized here by Pope Sylvester. But visitors will soon learn to form a reasonable doubt as

to the authenticity of many of these inscriptions, which are discarded by all respectable Roman Catholic writers; indeed, as Dr. Wordsworth observes, if the congregation of the Inquisition were to apply some of their industry and zeal to the task of compiling an Index Expurgatorius of the falsehoods which disfigure the columns, churches, and altars of Rome, they would confer a great benefit on church history and the cause of religion. They pretend to show here, pillars from the Temple, the Well of Samaria (in the garden), and the very *Table*, used at the Last Supper. The paintings of the cupola, are by A. Sacchi. An earlier court of the baptistry is converted into chapels. It leads to the chapels of S. Venanzio and of St. J. Baptist. In the latter, is a bronze copy of Donatello's statue of Christ.

The *Scala Santa*, or Holy Stairs, on the north, or palace side of the church, and detached from it, is composed of 28 black marble steps, said to have belonged to Pontius Pilate's palace, at Jerusalem; which penitents ascend on their knees (no foot being allowed to touch the steps), praying as they go, to visit the likeness of the Saviour (done by St. Luke when he was 12 years old), in the Sancta Sanctorum at the top. They descend by other steps; and thus they acquire so many days' or years' indulgence. The Triclinium of Leo III., is near these stairs, containing a mosaic representing the investiture of Charlemagne.

In the middle of the piazza where the church stands, are the obelisk, the Lateran Palace and Museum (see page 186), two hospitals, etc.; and the view commands a prospect of the old city walls, the Nero Aqueduct, the Campagna, the Sabine Hills, etc. June 24, or St. John Baptist's Day, is a great festa, attended by the Pope and cardinals in state.

SANTA MARIA MAGGIORE,

In Piazza di Santa Maria Maggiore, on the Esquiline, near the railway terminus. One of the four chief basilicas (after St. Peter's), within the walls, and the principal church dedicated to the Virgin. Founded about 352, by Liberius I., as the Liberian Basilica, or Santa Maria ad Nives (from his tracing the plan on the *snow* which had fallen, though it was in August), afterwards enlarged, and at length reconstructed for Benedict XIV., by F. Fuga. Notice the old mosaics over the portico, which are preserved. The buildings adjoining are by F. Ponzio and C. Rainaldi. The clock tower at the west end, the highest in Rome, was added by Gregory XI., in 1576. Here stands an obelisk, put up by Sixtus V.

Facing the east, or principal front, is a handsome Corinthian column, about 60 feet high, with a bronze Madonna on top. From a balcony over the middle one of its five doors, the Pope blesses the people on Assumption Day. There is also a statue of Philip of Spain, and a pillar commemorating the Abjuration of Henry IV. of France. The interior (250 feet long by 100 broad) is composed of three naves, divided by 44 marble Ionic columns, which belonged to the Temple of Juno Lucina, and is paved in the Alexandrine style. Some of the surrounding mosaics are supposed to be of the 5th century. The ceiling was gilt with the first supply of gold which came from America to the Spanish court, and was regilt in 1825; it was designed by G. Sangallo. Notice the tombs of Clement IX. and Nicholas IV., by Guido and D. Fontana respectively.

The high altar has a porphyry urn under a rich canopy, by Fuga, with marble angels. Here Pius IX. is to be buried, in a splendid crypt, built in honour of the Assumption, adorned with marble, gilding, lapis lazuli, and other precious stones. Near it is the Sistine Chapel of the Holy Sacrament, built by Fontana, for Sixtus V., on a scale large enough for a church. Notice the tombs of Sixtus V. and Pius V., and the richly-ornamented Presepio and Borghese chapels. The former has Christ's cradle, and the latter has the tombs of Clement VIII., Paul V., and the late Princess Borghese (Lady G. Talbot). The altar of the Virgin rests on four pillars of Oriental jasper, agate, and gilt bronze. Her image (said to be the work of St. Luke!) is richly adorned with precious stones. In the Baptistry is a fine bas-relief by Bernini. It faces the chapel, dedicated to a certain patrician, who was joint founder of the church and founder of the Patrizi family.

The chapel of Santa Lucia contains a very interesting sarcophagus, now used as an altar. There are two rows of bas-reliefs; and, in the middle of the upper row, are two figures within a shell, like an oval frame. The subjects in the upper series are the Raising of Lazarus, St. Peter's Denial, Moses Receiving the Law, Sacrifice of Isaac, Pilate Washing his Hands. In the lower row are the Smitten Rock, Christ's Apprehension, Daniel and the Lions, a Man Reading, Blind Man restored to Sight, Miracle of the Loaves. Each subject consists of two to four figures; and there are about 36 in all. "There is great beauty in its internal colonnade, all the pillars of which are of one design and bear a most pleasing proportion to the superstructure. The clerestory, too, is ornamented with pilasters and panels, so as to make it a part of the general design; and with the roof, which is panelled with constructive propriety and simplicity, combined with sufficient richness, serves to make up a whole, giving a far better and more complete idea of what a basilica either was originally, or at least might have been, than any other church at Rome."—*Fergusson.*

*S. PAOLO FUORI LE MURA,

A basilica, outside Porta S. Paolo and the Protestant Cemetery, on the road to Ostia. This is a large and handsome new church, opened in 1847, on an uninhabited spot, to mark the site of a venerable and interesting one, burnt in 1823, and first founded by Constantine, over the grave of St. Paul. The great clock tower is in the Lombard style and cost 120,000 scudi. The present splendid edifice, which is rebuilding under Pio Nono's eye, is 400 feet long, exclusive of the atrium in front, and is divided into five aisles, by 80 noble pillars of Baveno marble and granite, in single blocks, of which two support an arch over the altar, dedicated to the sister of Honorius, who completed the former church, and whose design has been copied in the present one, which contains also copies of the old mosaics, by Giotto's pupils. The front is a copy of the former one, and will contain a great mosaic, to cost 30,000 scudi. The timber roof is richly carved and gilt. There are no side chapels. The friezes in the nave are ornamented with mosaic heads of all the popes, chiefly modern, from the government studio, but some are ancient. The alabaster pillars of the high altar were presented by the infidel Pasha of Egypt, and a malachite altar in the transept is a gift from the heretic Emperor of Russia.

The granite pillars of the nave are from the Emperor of Austria; among which is the one celebrated by Wordsworth, when it stood on the Simplon, which Napoleon intended for the triumphal arch of Milan. A Jew has bequeathed a large sum for the support of the church. The King of Holland gave 50,000 francs. A painting of the Conversion of St. Paul is by Camuccini; choir, by C. Moderno. A fine St. Benedict is by Rainaldi. An adjoining cloister of the 13th century, belonging to the Benedictine convent, which rests on fluted and twisted pillars, has, in the library cloister, a small collection of Christian gravestones, from A.D. 355. One bears a figure of an organ, with the words RVSTICVS SE VIBᵛ FECI. The atrium of the old church, the distinguishing sign of a basilica, existed down to the 17th century, and is replaced by a modern court. In its plan the former church was a duplicate of the old St. Peter's. About 24 of its columns were taken from the tomb of Adrian; and it was further remarkable as having been under the patronage of English kings down to Henry VIII. "Long before its destruction by fire, that church had been so altered as to lose many of its most striking peculiarities. Decay and whitewash had done much to efface its beauty, which nevertheless seems to have struck all travellers with admiration, as combining in itself the last reminiscence of Pagan Rome with the earliest forms of the Christian world. It certainly was the most interesting, if not quite the most beautiful, of the Christian buildings of the city."—*Fergusson.*

OTHER ROMAN CHURCHES WORTH NOTICE.

Santa Agnese (St. Agnes), near the Pamfili Palace, Piazza Navona, founded in the 4th century. Rebuilt at the charge of Innocent X., by Rainaldi (1550), and Borromini, who added the cupola and front. The interior is a handsome Greek cross, in marble; cupola, painted by C. Ferri and Baciccio; paintings by Ferrata, Guido, etc. Santa Agnese's Martyrdom, by Algardi, is in the chapel dedicated to her, her naked figure hidden by her long hair. In the portico is the tomb of Innocent X. At his death his family refused to bury him. A poor mason gave the candle to light the bier; one of his major domos bought the coffin, and another gave five crowns for the funeral expenses.

Santa Agnese fuori le Mura.—(See page 179.)

S. Adrian, at the Forum, at the corner of Via Bonella, occupies the site of Basilica Emilia.

Santa Agata dei Goti, in Via Mazzarini, and lately restored, was a church of the 5th century, in possession of the Arians. It now belongs to the *Irish College*, and is behind the Aldobrandini Palace.

S. Agostino (St. Augustine), north-east of Piazza Navona. Built by Pintelli, about 1480, its dome being the oldest in Rome (by some years earlier than St. Peter's); and restored by Vanvitelli, who added the Angelica Library, annexed to it. Notice a celebrated fresco of Isaiah, by Raphael; St. Augustine, by Guercino; a monument of St. Monica, his mother; a Madonna of Loreto, by Caravaggio; Bracci's tomb of Cardinal Imperiali; and a fine marble *Madonna and Child, by Sansovino. This last is the Santa Maria SSa. del Parto, which is supposed to work miracles to mothers, and is covered with necklaces, crowns, ear-rings, and other finery; while the foot is almost kissed away. An image of the Virgin, supposed to be German, is popularly attributed to St. Luke. The library, containing 150,000 volumes, and 2,500 MSS., is open daily.

S. Alessandro. See *Excursions from Rome* below.

S. Alessio, on the Aventine, near Santa Sabina and the Tiber, facing the Ripa Grande, was founded in the 8th century, on the site of S. Boniface's church, and has been modernised. The stairs, under which St. Alexis, to whom it is dedicated, lived 17 years for self-mortification, is shown. It stands next to the Priory of the Knights of Malta. The Porta Trigemina (close to the Sublician Bridge), Porta Minucia, and Porta Navalis of the old wall, are near at hand. All these buildings were much damaged in the siege of 1849.

S. Ambrogio, near the Ghetto, on the site of a house inhabited by St. Ambrosio and his sister, Marcellina.

Santa Anastasia, on the west side of the Palatine, on the site of the Ara Maxima, close to the Circus Maximus, and Porta Mugonia, in the old walls of Romulus. It was founded in the 6th century, to the memory of St. Anastasia the martyr, and has some old columns and his statue, by Ferrata. The city Gas Works are near at hand.

S. Andrea (St. Andrew), on Monte Cavallo, facing the Quirinal Gardens, on the site of the Temple of Quirinus. Built by Bernini, for the Jesuit novitiates. Notice paintings by Baciccio and C. Maratta, and the tomb of Carlo Emanuele IV., of Sardinia, who abdicated 1832, and became a Jesuit. Statue of St. Stanislas Kostka, by Legros. The site of the Temple of Romulus is in the convent gardens.

S. Andrea delle Fratte (of the Bushes), near Piazza de Spagna, built by Borromini; with a front by Valadier (in 1826). Notice Bernini's Angels, in St. Francis de Paul's chapel, with the tombs of Angelica Kauffmann and Schadow, and a king of Morocco (1739).

S. Andrea dei Scozzesi, on the Quirinal, near the Barberini Palace, belongs to the *Scotch College.*

S. Andrea della Valle, in Via del Sudario, on the site of the Theatre of Pompey; some say at the spot where Cæsar was killed, 15th March. Begun 1591, by Olivieri and finished by Maderno; the front is by Rainaldi. Notice the fine cupola painted by Lanfranco, which employed him four years. He was the first to paint a Glory in all its splendour. The

four Evangelists, by Domenichino; and the Glorification of St. Andrew, by the same artist. The Lancillotti, Strozzi, Ruspoli, Barberini Chapels, all richly ornamented. Tombs of Pius II. and Pius III. An inscription records that the body of St. Sebastian was thrown into a sewer below this church, and afterwards buried in the catacombs. In this quarter is the old palace of the Della Valle family (one of whom was the traveller), and the Valle Theatre.

Annunziatina, in the Salito del Grillo, on the site of the Forum of Nerva. A small church of the 12th century, with a convent attached. There are remains of an ancient wall near this.

S. Antonio, facing Santa Maria Maggiore, on the site of the Basilica of Licinius, contains some curious frescoes. He is the patron of horses, which are brought here to be blessed, 17th January.

S. Antonio de' Portoghesi, near the Augustine Convent, a well built and richly ornamented church.

S. Apollinare, facing the Altemps Palace, and adjoining the Seminario Romano (for clerical students) was founded 772, and rebuilt by Benedict XIV. Paintings by Perugino and Pozzi, with a St. Peter, by Legros.

SS. Apostoli (Holy Apostles), in Piazza dei SS. Apostoli facing the Odescalchi Palace, near the Corso. This is one of Constantine's basilicas, rebuilt, 1420, and by F. Fontana (1702). Upper part of the front by Valadier, 1827. Under the portico is a Roman eagle from the Trojan Forum. Tomb of Clement IV. (Ganganelli), by Canova, when 25 years old; cenotaph of the engraver Volpati, by the same; large altar-piece by Muratori. Tomb of Card. Riazio, by M. Angelo. Cenotaph to M. Angelo, in the corridor of the convent; said to be a good likeness. Also the tomb of Cardinal Bessarion. The Via in front is the old Vicus Isidis, from a Temple of Isis which stood here.

**Ara Cœli*, or *Santa Maria in Ara Cœli*, a Franciscan church, on the site of the Temple of Jupiter, on the Capitoline. It is reached by 124 steps, from the steps of the Temple of Quirinius; and is divided into three naves, by 22 pillars, 18 of which are Egyptian granite. Notice an inscription, "A cubiculo Augustorum," on the 3rd. A rich high altar and image of the Virgin. An altar in the transept made of a porphyry sarcophagus, over the site of the Ara. A fresco of the life of St. Bernard, by Pinturicchio. An Ascension, by Muziano. Tomb of Pietro della Valle, the traveller. A highly dressed *Bambino* or image of Christ here, is as celebrated as S. Gennaro at Naples, and is exhibited on special occasions; being venerated as Santissima or most holy. The Temple of Jupiter Capitolinus, rebuilt by Sylla, etc., had disappeared by the 8th century. "Santa Maria in Ara Cœli puts your faith to some trials. You must believe that the temple of Feretrian Jove stood on the very foundations of this church, because Dionysius happens to place it on the summit of the Capitol. You must believe that the columns of the aisles supported the last Temple of Jupiter Capitolinus; in other words, that granite was Pentelic marble. You must believe that the altar which gave name to the convent was raised by the Christian piety of Augustus. You must believe that a waxen figure of the Infant Jesus, which a friar of the convent farms and lets out to the sick, was dropped in the porch at midnight, by an angel who rang a bell and flew back to heaven."—*Forsyth.*

Near this is the Convent of *Vire Sepolte* (Living Dead), founded by a Princess Farnese, exclusively for ladies of royal blood. The Tarpeian Rock is close by (past a door inscribed "Qui si vede la Rocca Tarpea;") as well as the palace of the Senator of Rome, Caffarella Palace, etc.

S. Atanasio, or Athanasius, in Strada del Babuino, is the Greek church; near the Aliberti Theatre, and the Campana Museum. Festa, May 2nd.

Santa Balbina, on the Aventine, near the Baths of Caracalla, is an ancient church lately restored for a penitentiary, dedicated in the second century by Pope Alexander. Fragments of marble and mosaic are to be seen in the crypt. It stands within a mediæval wall. The old wall of Servius Tullius passed close to it and towards the Piscina Publica, for bathers, in the direction of Via S. Balbina. It crossed the Via Appia at Porta Capena, close to the bridge over the Acqua Marrana, which runs through the Circus Maximus to the Tiber.

S. Bartolommeo (St. Bartholomew), on the Isola di S. Bartolommeo, founded in the tenth century. Its 14 granite columns are said to have belonged to a Temple of Esculapius, which stood here on the site of the hospital of S. Giovanni Calabita, which faces it. Its frescoes, etc., have been injured by the inundations of the Tiber.

S. Bartolommeo de' Vaccinari, near the Ghetto, belongs to the corporation of tanners, and is on the site of the portico of the Theatre of Balbus.

S. Bernardo, in Piazza di Termini, on the site of the Baths of Diocletian (now the Angeli church of the Carthusians). A round church made by incorporating the calidarium of the baths, in 1600. Remains of a theatre and hemicycle, are in the grounds of the adjoining convent.

S. Biagio (or St. Blaise), in Via Giulia, near the Tiber, is the church of the Armenians.

Santa Bibiana, near the railway and Porta S. Lorenzo. Rebuilt by Urban VIII., out of one of the third century, dedicated to the memory of a daughter of Flavian, prefect of Rome. The front is by Bernini (1625), and the statue of the saint, on the high altar, is by the same; the "nearest approach he has made," says Forsyth, "to the serene pathos of the antique." On this altar is one of the finest alabaster urns in Rome. Paintings by P. da Cortona, and Ciampelli. This church is seldom opened. Not far off is the round Temple of Minerva Medica and two columbariums which stood in the Licinian gardens.

S. Bonaventura, on the Palatine, with a convent adjoining, in which is a solitary palm tree.

Cappucini (Capuchins), in a square, near Piazza Barberini; built at the cost of Urban VIII.'s brother, Cardinal Barberini. On the front is a copy of Guido's Navicella, or Bark of St. Peter. Notice Guido's *St. Michael; the "Catholic Apollo. Like the Belvedere god, the archangel breathes that dignified vengeance which animates without distorting."—*(Forsyth).* Domenichino's St. Francis in an ecstacy A. Sacchi's St. Anthony, and his St. Bonaventura, with the Virgin and Child. P. da Cortona's St. Paul and Ananias. The founder's tomb, with the inscription, "Hic jacet pulvis, cinis et nihil." In the crypt below the bodies and skeletons of the dead monks are preserved, and made a show of. The Barberini and Piombini Palaces are near this.

S. Carlo a Catinari, in Piazza Catinari (where the porringer makers used to live), near the Ghetto, between the theatres of Pompey and Balbus; built 1612, on the site of S. Biagio, like a Greek cross; with a front by Soria. The cupola is one of the largest in Rome, and is adorned with *Domenichino's Cardinal Virtues. Notice, also, Guido's fresco of St. Charles; A. Sacchi's Death of St. Anne; G. Brandi's Martyrdom of S. Biagio; P. da Cortona's altar-piece of St. Charles, under a dais. One of the monks of this convent is the learned C. Vercellone, editor of the Vatican MS. of the Septuagint and New Testament, prepared by Cardinal Mai.

The streets of the Falegnami, or carpenters, of the Giubbonari, or corset-makers, and other trades, are in this quarter.

S. Carlo al Corso, on the Corso. Begun 1612, by Lunghi, and finished by P. da Cortona. It is rich in marbles, paintings, and stuccoes. It is the church of the Lombards. Notice C. Maratta's Presentation of St. Charles to the Saviour, at the high altar; and a fresco by Maratta in St. Charles's Chapel. Tomb of A. Verri, author of "Notti Romane."

S. Carlo (or *Carlino) alle quattro Fontane*, on the Quirinal. A small church by Borromini, said to fill a space less than that occupied by one of the great piers of St. Peter's. The small church of St. Anne is close to it.

Santa Caterina, Via de' Funari, near the Ghetto, has a Dead Christ, by Muziano, with other pictures by F. Z. Zuccari.

Santa Caterina di Siena, in the Solita del Grillo, a pretty church, attached to a large Dominican nunnery; in the grounds of which is a fine mediæval tower, called Torre di Neronc. The popular story is that Nero fiddled on the top of it while Rome was burning.

Santa Cecilia, in Trastevere. Rebuilt, or modernized, in 1823, from Fuga's designs; and restored in the 9th century, on the site of one first erected about 230 A.D., by Pope Urban. Notice St. Cecilia's statue, by S. Maderno; and some ancient mosaics from the former church. The naves rest on ancient granite pilasters.

S. Cesareo, on the Via Porta di S. Sebastiano, near the Baths of Caracalla; an ancient church of the 7th century, with some modern mosaics by d'Arpino.

* *S. Clemente*, out of Via di S. Giovanni, on the Esquiline; originally one of the oldest churches in Rome, founded by Clement I., and restored by Clement XI. It retains its ancient basilica form in a more complete state than any other in Rome, having an atrium, or court, in front, surrounded by a columned portico. Inside are three aisles, divided by granite and cipollino columns, with two old ambos or reading desks, and the bishop's throne behind the canopied altar. The vault in the apse is inlaid with mosaics of the 13th century, representing the four rivers of Paradise issuing from the Cross. Below it are the remains of an earlier church, first discovered by Dr. Mullooly. It contains an ancient fresco of Roman bishops in the order of 1, Linus, 2, Clemens, 3, Petrus. Notice a mosaic of the 13th century in the vault; Christ's Passion, a fresco, by Masaccio; St. John Baptist, a statue, by a brother of Donatello; tomb of St. Clement.

S. Costanza. See page 179.

S. Cosimato, in Via di S. Francesco, in Trastevere; a small church of the 10th century, with an image of the Virgin, which being stolen and thrown into the Tiber, came safely ashore at Ponte Rotto.

SS. Cosmo e Damiano (SS. Cosmus and Damian), in the Forum, on the site of the Temple of Romulus and Rome. Founded 527, by Felix III.; restored in 780, by Adrian I.; and partly rebuilt by Urban VIII., in 1635. Part of the cella of the temple is incorporated in the vestibule of the church. Notice mosaics of the 6th century. Three arches of the Basilica of Constantine are close at hand.

S. Crispino e Crispiniano, in the Lungaretta, in Trastevere, was given to the corporation of shoemakers, in 1705, before which time was called Santa Bonosa. It contains the monument of Cola di Rienzi.

Santa Croce, in Via dei Lucchesi, belongs to the natives of Lucca. It stands on the old Forum Suarium, or Pig Market, and was at first called S. Niccolò in Porcilibus, from that circumstance.

Santa Croce in Gerusalemme, near Porta Maggiore close to the wall; one of the four basilicas in Rome, on the site of the gardens of Heliogabalus or Horti Variani. Built in St. Sylvester's time, by Constantine's mother, St. Helena, in honour of a piece of the true cross, found at Jerusalem, and of some earth from Mount Calvary; and rebuilt by Benedict XIV., in 1745. It has a square tower, and contains three aisles, divided by massive pillars with frescoes by Pinturicchio. Over the altar is an antique basalt urn, ornamented by four lion's heads. Among the relics they show the original inscription placed over the Saviour ("Jesus of Nazareth"), etc., found in 1492; an evident forgery. Nazareth is written thus—"sonerazaN." The subterranean chapel of St. Helena, who lived in this quarter, is at the farther end, decorated with mosaics. The Temple of Venus and the Castrensian Amphitheatre are close by.

S. Eusebio, on the Esquiline, near the railway; dedicated to Pope Eusebius, in the 5th century, and lately restored. The vault is painted by Mengs. It stands on the site of the house of Licinius. At the junction of three or four roads, near this, are the Trophies of Marius, a fountain, so called, supplied by the Acqua Felice.

Sant' Eustachio facing Piazza Eustachio, near the Pantheon. The saint's relics, with those of his wife, are in an urn at the high altar.

Santa Francesca Romana, or the Annunziata, in the Forum, near the Basilica of Constantine. Built on the site of the temples of Venus and of Rome, by

Pope Sylvester, and called at first Santa Maria Nuova. Notice the tomb of Gregory XI., by Olivieri; mosaics of the 9th century. Open only on the feast of Santa Francesa, the Annunciation, and the eve of Holy Thursday. A stone on the wall has an impression, it is said, of the knees of St. Peter, made when he knelt to pray for interposition against the seduction of Simon Magus.

S. Francesco di Paola, on the north-western slope of the Esquiline, was built 1623, and has paintings by Sassoferrato. It is attached to a large convent, and occupies the site of a Temple of Diana and the house of Servius Tullius, the builder of the old wall. When he was killed by his son-in-law, Lucius Tarquin, and his dead body thrown into the street, it was driven over by his own daughter; an act of wickedness perpetuated in the old name of the street, Via Scelerata, now Via di S. Francesco di Paola.

S. Francesco a Ripa, near the Ripa Grande, is the most southern church in Trastevere, and was founded under Gregory IX.), by S. Francesco d'Assisi, with a large hospital attached, in which his room is shown. It has a Pietà, by A. Carracci, and a St. Francis, by d'Arpino. Near it, is the little church dedicated to the Sant' quaranti Martari, or forty Christian soldiers, executed under Gallian.

Santa Galla, near the Suspension Bridge, with its hospital attached, was called Santa Maria in Portico; being near the portico of the Forum Olitorium, or Herb Market. Near this was the Porta Triumphalis, made in the old wall of Servius Tullius, on the Triumphal Way.

S. Gallicano, in Piazza Romana, in Trastevere, is dedicated to a Consul, who suffered martyrdom under Julian the Apostate, and is part of a hospital for cutaneous diseases; founded by Benedict XIII.

S. Giacomo, in the Lungara, near the Farneslana Palace.

**Gesu* (Jesus) Piazza del Gesu, near the Palazzo di Venezia. The Jesuit Church, and one of the finest and most richly ornamented in Rome, with a large convent attached. Begun 1568, by Vignola, and carried on by his pupil, Della Porta. Notice frescoes in the cupola, etc., by Baciccio; C. Maratta's Death of St. Fr. Xavier. Rich chapel and altar, of St. Ignatius, by Pozzi; a blaze of precious stones, with unique globe of lapis lazuli; a silver statue of the Saint (a modern one replacing that which the French melted down), and marble groups, both by Legros. Tomb of the famous Card. Bellarmine, by Bernini. Painting by F. Zuccari. High altar, rebuilt 1842; and Muziano's Circumcision. July 31 is the Feast of S. Ignatius. Near this are some remains of the Villa Publica, or the hospitium in which foreign ambassadors to Rome were lodged.

S. Giorgio in Velabro, in the street of the same name, on the site of the Basilica Sempronlana, in the Forum Boarium, near the Arch of the Silversmiths and the Arch of Janus; the first one being incorporated in the wall of the church. It is an ancient building, with a square tower, dedicated to St. George of Cappadocia, the patron saint of England; and is open 23rd April. His head and banner are here. The Velabrum was a marshy tract, between the Tiber and Mount Palatine, frequently inundated by the river. Here were the public markets of the ancient city.

S. Girolamo della Carita, Via Monserrata, founded in the 4th century, and rebuilt by Borromini. St. Philip resided and founded his Institute here. Communion of St. Jerome, copied by Camuccini from Domenichino. St. Peter* and the Keys, by Muziano. Near this is a Collegio Inglese, for English clerical students.

S. Girolamo degli Schiavoni (St. Jerome of the Sclavonians), at Porta di Ripetta. Built by M. Lunghi and G. Fontana; and redecorated, in 1852, with frescoes, by Gagliardi.

S. Giovanni Battista, in Via dei Genovesi, in Trastevere, belongs to the Genoese; it stands next the S. Pasquale Asylum, and on the site of the field in which Porsenna's camp was established; afterwards the Gardens of Cæsar, which he bequeathed to the Roman people.

S. Giovannni Decollato, near the Tiber, and the site of the Forum Piscatorium, or Fish Market. Belongs to the Florentines, and has a good St. John Baptist, by Vasari. The Cemetery, in which criminals are buried, is resorted to, says Mr. Burgon, by "persons of the humblest class, in order to obtain from the souls in purgatory, a suggestion as to lucky numbers for the lottery." Near this is the church of *Sant' Eligio*, the patron of locksmiths.

S. Giovanni Evangelista, in a solitary spot, near the Porta Latina, founded 772, on the site of the Temple of Diana. It has three naves, divided by marble pillars, and an altar-piece by Zuccari. Close to the gate, across the road, is the round chapel of S. Giovanni in Oleo, where the Evangelist was dipped in boiling oil. Scipio's Tomb is near at hand.

S. Giovanni de' Florentini (St. John of the Florentines), on the Tiber, at the north end of Via Giulia, near the remains of Pons Triumphalis. Built from Sansovino's designs, at the charge of a Florentine brotherhood, but not finished till 1754, by A. Galilei. The interior is by Della Porta. Notice S. Rosa's Deliverance of SS. Cosmus and Damian. St. Jerome, and St. Francis d'Assisi, both by Santa Titi, a Florentine artist. B. Cellini's brother, Francesco, is buried here.

S. Giovanni in Laterano. (See page 167).

SS. Giovanni e Paolo, on the Celian, near the Temple of Claudius, in a fine situation, facing the Palatine. A modern church, belonging to the Barnabites, on the site of one of the 4th century, of which the Ionic portico remains; dedicated to two brothers beheaded by Julian the Apostate. The convent is resorted to by *esercisti*, or persons disposed to pious meditation. It has a fine palm, which, with the scenery around, as well as other parts of Rome, is described in Mad. de Staël's "*Corinne*."

S. Giuseppe (Joseph's, Via di Capo le Case, near the Pincian, has an altar-piece, by A. Sacchi. The festa, is kept, 19th March, during Lent, with fritelle, etc.

S. Giuseppe de' Falegnami, over the Mamertine Prison, belongs to the corporation of carpenters, and has C. Maratta's first work—the Birth of Christ.

**S. Gregorio* (St. Gregory), on the Celian, facing the Palatine and the Septizonium of the Palace of the Cæsars. Rebuilt 1754, by Ferrari, on the site of St. Andrew's; erected by Gregory the Great, in the 7th century. He lived here in his own house, on the Clivus Scauri. It contains 16 ancient pillars, from the old church. The front is by Soria. In St. Andrew's Chapel, one of three attached to this church, are two fine frescoes, viz., Guido's St. Andrew Adorning the Cross, and Domenichino's Flagellation of St. Andrew; with a stone altar-piece, by Pomeraggio. A fresco by St. Sylvia, the mother of Gregory, by Guido, is in another chapel. There is a painting of her by John Parker, an English artist. They show, also, St. Gregory's marble table and chair, and his cell. Statue of St. Gregory, by N. Cordieri. There was an inscription here (since removed) to "Impera, cortisana Romana," an Aspasia of the age of Leo. X. In the colonnade is the tomb of Sir E. Carne, Henry VIII.'s envoy, jointly with Cranmer, in 1530. The convent is now the residence of the Camaldoli monks, established here 1573. An inscription on the wall records that this monastery produced not only St. Gregory, who was abbot here, but S. Augustine, the Apostle of the English; St. Lawrence, St. Mellitus and Honorius, Archbishops of Canterbury; S. Paulinus, Archbishop of York; St. Justus, Bishop of Rochester.

S. Grisognono, in Trastevere, was founded in the 5th century, and rebuilt 1623; several granite pillars, from temples hereabouts, being employed.

S. Ignazio, in Piazza del Ignazio, between the Corso and the Pantheon, with its convent, is on the the site of a temple of *Juterna*, sister of Turnus, and adjoins the Gregorian or Jesuit College, a church of travertine; begun 1626, in honour of St. Ignatius de Loyola, the architects being Algardi and Grossi. Pozzi, another Jesuit, adorned the high altar and vault; which is regarded as a triumph of perspective, when seen from the right point of view. Notice a statue and bas-relief of Louis de Gonzaga, and the tomb of Gregory XV., both by Legros; also of Cardinal Ludovisi, the founder of the church. In front of the church was the Septa Julia, or Julian Court, begun by the Triumvir Lepidus.

S. Isidoro, on Monte Pincio, belongs to the Irish Franciscans; whose annals have been written by Dr. Wadding, who is buried here. Built 1622. Notice paintings by A. Sacchi and C. Maratta, and a slab to Curran's daughter.

S. Lorenzo, a basilica. (See p. 179).

S. Lorenzo in Damaso, next the Cancelleria, near Via del Pelegrino, a church of the third century; rebuilt 1495, by Bramante, and restored 1815. Portico, by Vignola. Altar-piece, on slate, by Zuccari. Tombs of A. Caro, a translator of the Æneid, and of Chancellor Rossi, assassinated in 1848, before the Pope's flight to Gaëta.

S. Lorenzo in Fonte, or in Paneperna, on the Viminal, a small church next the Santa Chiara convent, on the site of the house of St. Hippolytus, a convert of St. Lawrence, who was martyred here. It has a large fresco, by P. Cati, and a miraculous fountain.

S. Lorenzo in Lucina, opposite Palazzo Ruspoli, in Piazza di S. Lorenzo, on the site of the Temple of Juno Lucina. Re-built by Paul V. Guido's Crucifixion, at the high altar; Tomb of N. Poussin, erected by Châteaubriand. At the corner of Via delle Vite, in the Corso, was the arch of Marcus Aurelius, pulled down by Alexander VII.

S. Lorenzo in Miranda, in the Forum, on the site of the cella of the Temple of Antoninus and Faustina; of which 10 venerable pillars form the portico of the church, each 50 feet high.

S. Luigi de' Francesi (St. Louis of the French), east of Piazza Navona, near the Madama Palace, on the site of the Baths of Nero. The church of the French residents, built by Catherine de' Medici, in 1589, from the designs of Della Porta. Notice a fresco of the Acts of St. Cecilia, by Domenichino. A copy of Raphael's St. Cecilia, by Guido; Assumption of the Virgin, by Bassano, at the high altar. St. Louis's Chapel, designed by Plautilla Bricci, a female artist. Monuments of Claude Lorraine, by Lemoyne; and of the father-in-law of Sobieski, a jolly priest, who became Cardinal when 82 years old, and died at 105.

La Maddelena, near the Pantheon. Carvings in Wood. S. Lorenzo Giustiani, by L. Giordano; a rapid painter (surnamed Il Fulmine, or Lightning), who is said to have done this work in a night.

Madonna de' Monti, on the north-west side of the Esquiline, has Muziano's Birth of Christ, and faces the Convent della Vive Sepolte.

**SS. Marcellino e Pietro*, or Tor Pignattara, outside Porta Maggiore, on Via Labicana, is called the Tomb of Santa Helena, Constantine's mother. It is a round thick building, similar to the tomb of Cæcilia Metella, on a basement (containing the crypts), about 100 feet square. The circular part is in two stories; the lower, about 66 feet diameter, surrounded by eight niches; and the upper, having the niches internal and pierced by windows. The roof is made of terra cotta pots, called pignatte, from which the common name is derived. Here a sarcophagus, now in the Vatican, was found.

S. Marcello, in Piazza di S. Marcello, on the Corso, facing the Simonetta Palace. Founded in honour of Pope Marcellus, and re-built 1519, by Sansovino, except the front, which is by C. Fontana. Tomb of Cardinal Gonsalvi, the companion of Pius VII., at Fontainbleau.

S. Marco, near the Palazzo di Venezia, in Piazza di S. Marco. Rebuilt, with a front by G. da Majano, on the site of a basilica, founded in the 4th century, by Pope Marco, who is buried here. Notice some early Christian epitaphs, in the portico, and a mosaic in the tribune, C. Maratta's Adoration of the Wise Men, and the tomb of L. da Pasaro, one of the earliest works of Canova. A colossal bust before the church is called "Madama Lucrezia." On St. Mark's day all the Roman clergy walk hence to St. Peter's.

Santa Margherita, in Via della Lungaretta, in Trastevere, a small church near the Pontifical tobacco factory and the convent of the Sisters of the Sacred Heart.

**Santa Maria degli Angeli* (St. Mary of the Angels), one of the largest in Rome, belonging to the Carthusian house, in the Cella Calidaria, or pinacotheca of the Baths of Diocletian, near the railway station. Built for Benedict XIV., by Vanvitelli, after a church on a more elaborate plan had been commenced, by M. Angelo, for Pius IV. The interior is some steps lower than the ground outside; a defect which M. Angelo had proposed to correct by raising the floor, 6 or 7 feet, and covering the bases of eight ancient granite columns, which he intended to preserve, and which are copied in brick (coated over) in the present structure. The length of the church is 200 feet. Vanvitelli made a circular chamber (or laconicum) of the Baths, with a vestibule for his church. Notice a fresco of the Martyrdom of Stephen, by Domenichino, transferred from St. Peter's, in 1756. C. Maratta's Baptism of Christ; Costanzi's St. Peter and Tabitha; Pomerancio's Death of Ananias and Sapphira; Houdon's statue of St. Bruno, of which Clement XIV. said, "He would speak if the ruler of his order did not forbid him." Under the vestibule are two chapels, containing the tombs of C. Maratta and S. Rosa, facing those of Cardinals Parisio and Alciati. The Certosa cloister behind the church was designed by M. Angelo. The columns, to the number of 100, are of travertine. Many remains of the baths are seen here. Facing the church are the Deaf and Dumb Institution, and a large workhouse for the poor; and behind it, in a vineyard belonging to the Jesuits, was the Prætorian Camp.

Santa Maria dell' Anima, in Via dell' Anima, near Piazza Navona, belongs to the Germans. Built by B. Peruzzi; and composed of three naves of the same height. It has a Corinthian portico. A painting by G. Romano, at the high altar. Tomb of Adrian VI., by Peruzzi. Tomb of Holstenius, a Catholic convert and Vatican librarian. The church of S. Niccolò, belonging to the natives of Lorraine, faces Santa Maria.

Santa Maria in Aquiro, near the Capranica College and Theatre, founded in the 5th century, by Anastasius I., on the site of the Temple of Juterna a Goddess of Health. "Aquiro," comes from the old Equiria or horse races in the Campus Martius. Races are still held near the spot. An orphan asylum, founded by Loyola, is attached to the church.

Santa Maria in Ara Cœli. (See *Ara Cœli*, p. 170).

Santa Maria Aventina, or the Aventine, close to S. Alessio, belongs to the Prior of the Knights of Malta. It was damaged in the siege of 1849, from the French batteries. It is the site of Porta Minucia, in the old wall.

Santa Maria in Cacaberis, near the Ghetto; a small church, so called after the pot or cauldron makers who lived here. In the same street is an arch from the Theatre of Balbus.

Santa Maria in Campitelli, in the Piazza of that name, west of the Capitol, or Campidoglio (by corruption, Campitelli), near the site of the carceres or stables of the Flaminian Circus (Piazza Morgana). Built (1658), by Rainaldi; the nave being supported by 22 pillars, from the Portico of Octavia, which stood hard by. It is sometimes called Santa Maria in Portico. Notice a tomb, with lions supporting a Pyramid, having "umbra" on one, and "nihil" on the other. St. Anne, by L. Gordona. A cross of shining alabaster in the cupola. Near this is a fountain by Della Porta, on the site of the Delubrum, or lustral fountain from the Temple of Apollo, which occupied a place here, along with the Temple and Column of Bellona. The Oblata Convent of Tor de' Specchi, is also close by, next the steps to the Capitol.

Santa Maria in Carinis, Via del Tempio della Pace, behind Constantine's Temple, to the north-east of the Forum. A small church, so called from the Carinæ quarter (the ground took the form of a ship's hull) in which Pompey lived in the Villa Rostrata, a house adorned with the beaks of a ship.

Santa Maria in Campo Santo, behind St. Peter's, on the site of Nero's Circus, now the Flemish Cemetery. St. Helena it is said, covered the spot with holy earth from Mount Calvary. Caravaggio's Descent from the Cross; an Infant, by Quesnoy, or Fiammingo, a Brussels artist.

Santa Maria della Consolazione, is attached to the Consolazione Hospital for wounded persons, on the site of Forum Julia, near the Forum.

Santa Maria in Cosmedin, Piazza Bocca della Verita, on the site of the Temple of Ceres and Proserpine, or of Pudicitia Plebeia. It is marked by a square *tower*, a rare thing in Rome, of seven stories, 110 feet high, only 15 feet broad. Founded by Pope Dionysius, and rebuilt by Pope Adrian, 782, and again, by Gregory IX., in the 13th century. "Cosmedin," is said to be a corruption of *cosmos*, ornamental. Over the portico is a gaping mouth (bocca) or mask, of marble, into which, as the story goes, if a liar puts his arm he cannot draw it out again. Hence the name of the Piazza. The interior is divided into three naves by twelve antique columns, with a mosaic pavement of Alexandrine work. The high altar is made of Egyptian granite. An ancient crypt under the choir, was part of the Temple. Near this is the Temple of Vesta.

Santa Maria in Dominica, or Santa Maria della Navicella; so called from the ancient marble boat in front of it, near the Claudian Aqueduct and Santa Stefano Rotondo. Rebuilt by Leo X., from Raffaele's designs, including 18 granite pillars and two of porphyry, from the old church founded by Santa Ciriaca; with a frieze, painted by G. Romano. A mosaic of the year 817.

Santa Maria Egiziaca, or the Armenian Church, near Ponte Rotto, is on the site of the Temple of Fortuna Virilis, one of the few earliest antiquities of of the Republic, now incorporated with it. It is constructed of tufa and travertine; the pillars being adorned with stucco ornaments and frieze, with festoons of candelabra and bulls' heads. In the portico is a model of the Temple at Jerusalem. The altar-piece, by F. Zuccari. Facing it is a building called the House of Pilate.

Santa Maria di Loreto, Piazza Trajano. Designed by Sangallo. Statue of St. Suzanna, by Flammingo. Near this church is another dedicated to the Santissimo Nome di Maria.

Santa Maria della Luce, in Trastevere, was before 730 called San Salvatore in Corte, being founded by Santa Bonosa on the site of a curia or tribunal of Aurelius.

Santa Maria ad Martyres, is the ecclesiastical name of the Pantheon since its dedication, in 608.

**Santa Maria sopra Minerva* (on Minerva), near the south-east of the Pantheon; attached to the chief house of the Dominicans, whose general resides here, and presides over the meetings of the Santo Uffizio, or Inquisition. Rebuilt in the 14th century on the site of the Temple of Minerva, and remarkable as the only *Gothic Church* in Rome, simple in style, but much spoiled by modern Palladian restoration. In front are marked the heights of the waters of the Tiber in the floods from 1422 to 1598; that of 1530 is recorded by B. Cellini, in his life. Notice a Christ Bearing his Cross, by M. Angelo; Statue of Urban VII., by Buonvicino; Altar-picture, by F. Lippi, or Beato Angelico; Frescoes, by F. Lippi; rich Tomb of Paul IV.; Picture of C. Maratta, in the Altieri Chapel, with a Crucifixion, by A. Sacchi; Tombs of Leo. X. and Clement XII., by A. Sangallo; with one of Cardinal Bembo, and another of Fra Angelico, the monk and artist (beginning "Hic jacet Ven. Pictor"); Tomb of St. Catherine of Siena; Gothic Tomb of Bishop Durand, covered with mosaics, etc.; Tomb of Benedict XIII.

The *Biblioteca Minerva* of Cardinal Casanate, is a part of the Dominican Convent. Open daily.

Facing the church is an obelisk on an elephant's back; also, the Ecclesiastical Academy, on the site of the Baths of Agrippa. Miss Catlow describes a ceremony in this church, at which the Pope was present:—"Again the music sounded. 'Dunois the Brave' was played when General Guyon entered; but now it was a more solemn air. Hundreds of people poured in; and soon we saw, coming down the opposite aisle, two large fans of white ostrich feathers stuck full of peacock's eyes; an emblem either of the Pope's all-seeing power, or denoting that all eyes are upon him. Then came Pio Nono, borne aloft in his chair, by a number of men supporting the poles. He looked so like an eastern deity or idol carried in his chair, dressed in splendid white robes embroidered with gold, with his high triple tiara, jewelled fingers, and diamonds sparkling on his breast, that we were almost startled to see him turn his head and raise his hand to bless the people, who knelt as he approached. He has a very pleasant countenance, with more benevolence than talent in it, and looked as if he would have preferred walking on his own feet, to being carried on men's shoulders. At last he reached the throne, on which being deposited, and the tiara exchanged for a gold mitre, his robes were carefully arranged by two little old gentlemen who sat on each side. Then the cardinals approached to kiss his foot; and after this ceremony mass began, during the whole of which the Pontiff was very busy. Sometimes his mitre was taken off, and then again put on. Sometimes a book was held before him from which he read a few words. When he rose, the two little men opened his robe; and when he sat down, they folded it over as if covering an image; and the same ceremony took place when any one came to kiss the saintly foot. At last, mass came to an end, and the soldiers forming into two lines down the aisle, six or eight maidens in white veils and pins walked two and two between them and up to the throne; where they were presented to the Pope, and each had a dowry given her. After this, the Pope rose, gave the benediction in a clear voice, and mounting his chair was carried away. The Queen (Christina of Spain, who was present with her husband, the Duke of Rianzares, and daughter) passed; the French and Swiss soldiers filed off; and we made our way out."

Santa Maria di Monte Santo, and *Santa Maria de' Miracoli*, in Piazza del Popolo, are twin churches, by Bernini and Fontana, both elliptical within; and standing at the junction of the three main streets, which lead into the city.

Santa Maria di Monserrato, Via di Monserrato, is the church of the Spaniards. Built by Sangallo. S. Diego, by A. Carracci. Two Borgias, viz., Pope Callixtus III. and Alex. VI., his nephew, are buried here.

Santa Maria in Monticelli, near Ponte Sisto, built about the year 1,000, with a mosaic of that date. It belongs to the Teaching Brothers.

Santa Maria dell' Orto, in Trastevere, founded on the site of Servius Tullius's Temple of Fortuna Forte, in the Gardens (Orti), of Cæsar; and built by G. Romano and M. Lunghi, for members of several guilds; whose chapels and courts are distinguished by their crests; viz., a cock for the poultrerers, an artichoke for the gardeners, a stone for the millers, etc. Paintings of the brothers Zuccaro.

Santa Maria della Pace (Peace), north-east of Piazza Navona; built 1487, for Sixtus IV., by Pintilli, when peace prevailed among the sovereigns of Christendom. Its front is a circular colonnade. Notice Raphael's celebrated fresco of the *Sibyls, somewhat in the style of M. Angelo, who designed a chapel here. B. Peruzzi's Presentation, and C. Maratta's Visitation, in the cupola. The vault above the high altar, by Albano. Birth of Mary, by F. Vanni.

Santa Maria del Pianto (tears), in Via della Peschiera, near the Ghetto; so called from a weeping image of the Virgin, found here in Paul III.'s time, before which the church was dedicated to S. Salvatore. In the square facing it the statues of Castor and Pollux, now on the Capitol, were found; the neighbourhood abounding in remains of the Theatre of Balbus.

**Santa Maria del Popolo*, near Porta del Popolo and the Pincian Gardens. Rebuilt 1471, for Sixtus IV., by Pintelli, on the site of the Domitian tomb and of an earlier church, and modernised by Bernini. The fountains round the obelisk are fed by the Acqua Vergine. Notice Pinturicchio's Nativity, and his frescoes in the choir; C. Maratta's Conception; Bas-relief of St. Catherine, St. Andrew of Padua and St. Vincent—a work of the 15th century. An image of the Virgin (on the high altar), reputed to be by St Luke, before which the Pope says mass, 8th September. A. Carracci's Assumption. Two *stained* windows, a very uncommon sight in the churches of Rome, by two

brothers from Marseilles. Tombs of Cardinals Sforza and Basso, by A. C. da Sansovino. The Chigi Chapel, designed by Raphael; and the mosaics in its cupola, where Jupiter, Diana, and other Pagan deities surround Jehovah. S. del Piombo's Nativity. Statues of Daniel, etc., by Bernini.

Santa Maria in Posterula, near the Tiber; a small church which takes its name from a postercula or postern, in the wall of Honorius.

Santa Maria del Sole, facing the suspension bridge, and close to the Cloaca Maxima, is the ancient Temple of Vesta, converted into a church. It stands in Piazza Bocca della Verità, near the church of Santa Maria in Cosmedin.

Santa Maria in Trastevere, a large and handsome church, dedicated in the 3rd century, to the "parto della Virgine" (son of the Virgin), afterwards called "Santa Maria in Fontem Olei in Taberna Meritoria," from being on the site of a *taberna meritoria*, or invalid dépôt for the Roman veterans, and in allusion to a jet of rock oil which first marked the spot. Rebuilt in the 12th century, by Innocent II., and a new portico on 4 granite pillars added in the 18th. Inside, 21 granite columns divide the body into three naves, with a pavement of Alexandrine work. The columns belonged to the Temple of Isis and Serapis. The Assumption, in the ceiling, is by Domenichino. Mosaics of the 12th century. Tombs of Cardinals D'Alençon, by Paola, of the 14th century. Near this is the Benedictine Church of *S. Calista*, founded in the 3rd century, which has a Latin Bible of Charlemagne's.

Santa Maria in Trivio, near Via Poli. A small ancient church founded by Belisarius about 8 7.

**Santa Maria in Vallicella*, to the west of Piazza Navona; or the Chiesa Nuova, *i.e.* New Church (though old enough to be mentioned by Evelyn, in his Diary, 1645); is the Church of the Oratorians or Philippini, a society founded by S. Philip Neri; by whom a musical entertainment of a religious character is given every Sunday evening, half-an-hour after Ave Maria. None but men are admitted. From this institution we derive the word *Oratorio*. It is one of the finest churches in Rome, and was rebuilt according to the plans of Borromini. The interior decorated by P. da Cortona. Notice a Virgin and Child, and two other paintings, by Rubens, at the high altar. Copy of Caravaggio's Descent from the Cross. Guido's fresco of St. Philip de Neri, and a statue of him, by Algardi. Tombs of Cardinals Baronius and Maury. Above the vaulted oratorio of the convent is a good Library—open three days a week.

Santa Maria in Via Lata, in the Corso. Rebuilt 1662, on the site of an Arch of Gordian III. (pulled down 1485), and of the primitive church of S. Ciriaco. Here it is said St. Paul, with St. Luke for his companion, lived in his own hired house, with the soldier who guarded him. It is ornamented with marbles, etc., and has an oratory in the crypt below.

Santa Maria della Vittoria, on the Via di Porta Pia, facing the Termini Fountain, near the Baths of Diocletian; founded in 1605, after a defeat of the Turks; the front, by Soria, being added by Cardinal Borghese, in return for a present of the statue of the Hermaphrodite, which had been found here. The interior is the work of C. Maderno. The flags were taken at the battle of Lepanto. Notice Domenichino's Virgin and St. Francis. Guercino's Trinity; and Guido's frescoes, with his Crucifixion. Bernini's St. Teresa in Ecstasy, with an Angel about to thrust an arrow through her heart. The high altar is new since 1833.

S. Martina, corner of Via Bonella, or Via Marforio, in the Forum. Founded by St. Sylvester, on the site of the Forum of Augustus; and rebuilt 1588, by P. da Cortona, who bequeathed 100,000 crowns to the church, and adorned its ancient crypt. It belongs to the Academy of St. Luke. Via Marforio takes its name from the Forum of Mars Ultor (the Avenger), which stood here.

S. Martino ai Monti, on the Esquiline, near the Baths of Titus. A fine church restored in 1650, by Filippini, on the site of one of the 6th century. It contains 24 antique pillars, with instruments of martyrdom in the frieze, frescoes by Poussin, etc., and a high altar designed by P. da Cortona, who also designed a subterranean chapel or oratory in which the remains of Popes St. Sylvester and St. Martin are kept. Here the Pope presided over two Councils. It communicated with the ancient Baths.

SS. Nereo e Achilleo, on the Via di Porta Sebastiano, near the Baths of Caracalla, founded 523, by John I., to the memory of two martyrs under Domitian, and rebuilt in the 9th century. The arcades are supported by light octagon piers. Notice the marble work of the choir, altar, reading desk, etc., ornamented with fine frescoes, and the pontifical chair of Gregory the Great.

S. Niccolò in Carcere, near the Tiber, founded in the 9th century, and rebuilt in 1855, on the site of the three Temples of Juno Matuta, Hope, and Pity, erected in the Republican period, over some earlier prisons, in the Forum Olitorium, or Herb Market. It has three naves, with columns from the temples.

S. Niccolò de' Cesarini, behind the Pantheon, on the site of a Temple of Hercules Soter, of which some traces are in the house adjoinining. The Temples of Diana and Juno Regina were near this.

Sant' Omobono, in Via della Consolazione, was granted to the Tailors' Corporation, 1573, before which it was called S. Salvatore in Porticu. Paintings by C. Maratta and Baciccio.

**S. Onofrio*, on the Janiculum, above Porta S. Spirito, is the head-quarters of the Girolomini (or followers of St. Jerome), where their Prior-General resides. Built in the 15th century, and noticeable for the grave of *Tasso*, who found refuge and died in the convent adjoining, 1595. It is near the door, not far from Domenichino's Virgin and Child. His effigy, by Fabris, is the gift of Pio Nono. Here are A. Carracci's Madonna; and a Madonna by L. da Vinci; d'Arpino's frescoes. Notice also, the Tombs of Guidi, the poet, who died here; Barclay, the author of "Argenis," Mezzofanti, the great linguist, who died 1848. In Tasso's Cell they show a mask taken from his face, his inkstand, girdle of bark, chair, and an autograph letter. His favourite oak was blown down in 1842. In the corridor is a fresco,

of the Virgin, by Da Vinci. The gardens command a fine prospect of Rome and the environs.

S. Pantaleo, near the Cancellaria, in Via di S. Pantaleo. Monument of S. Joseph Calasanzio, a Spaniard, who established the first school for poor children at Rome, under the religious order of Scolopi, a corruption of *scuole pie*.

S. Paolo fuori le Mura. See page 168.

S. Paolo alla Regola, near Ponte Sisto, formerly called the Scuola (school) di S. Paolo, because St. Paul came here to teach the people. St. Francis, by Parmigiano. The church of *S. Salvatore in Campo* faces this one.

S. Paolo alle Tre Fontane (St. Paul at the Three Fountains), a little farther from Rome, on the same road as the new basilica of S. Paolo (see page 168). Built 1590, by Della Porta, on the spot where St. Paul was beheaded. They say that his head made three bounds, and that three jets of water sprung up, which were enclosed by the church. Close to this are the church of *Santa Maria Scala Cœli*, an octagon, built about 1582-90, with some early mosaics by Zucca, and the church of *SS. Vincenzo ed Anastasio*, a Gothic building (on the plan), with three naves. It was built about 790, and, though of brick, with few ornaments, it shows "both externally and internally, an uniformity of design, and a desire to make every part ornamental, that produces a very pleasing effect."—*Fergusson*.

St. PETER'S.—See page 163.

S. Pietro in Montorio, on the Mons Janiculum, on the site of the Arx of Ancus Martius, near Porta S. Pancrazio. Rebuilt for Ferdinand and Isabella of Spain, by B. Pintelli, in the 15th century, on the site of one founded by Constantine, to commemorate the death of St. Peter here. It has been repaired since the siege of 1849, during which it sustained some injuries. Notice the painting of the Flagellation of Christ (one on stone) of Del Piombo, from M. Angelo's designs; the work of six years Pomeraucio's paintings in the vault. Raphael's Transfiguration, now in the Vatican, was to be seen in this church till carried off to Paris, in 1797. Notice, also, the little circular temple, by Bramante, in the convent cloisters adjoining. It has a colonnade of 16 pillars round it. From the front of the church is a fine view of the city. Montorio is Monteaureo, from the yellow colour of the hill. Near this church are the Paolina Fountain, the Villa Spada, and the Bosco Parnassio, a garden in which the poetical members of the Arcadian Academy meet to recite their productions.

**S. Pietro in Vincoli* (St. Peter in Chains), on the Esquiline, near the Baths of Titus. Founded by Eudoxia, wife of Valentinian III., to hold the *chains* with which St. Peter was bound; rebuilt by Pintelli for Julius II., and restored in 1705, by Fontana. The naves are supported by 20 antique pillars. Here is the famous **Statue of Moses*, by M. Angelo, frowning, with flaming horns, and a flowing beard, designed as part of a tomb for Julius II., ordered by that Pope, in 1505, but never finished; in fact, the result was the building of St. Peter's. The other figures, of Elias, etc., are by a pupil of the great master. Notice, also, Domenichino's Deliverance of St. Peter; the bronze tabernacle containing his Chains, shown 1st August; a beautiful head of Hope, by Guido, called La *Sperazza; Guercino's St. Augustine and Margaret. The young Jew, Mortara, who was forcibly taken from his parents and baptized, lives here, in the dress of a rochettino. In the garden of the convent are the reservoirs of the Roman baths, called Sette, Sale, or Septisolium.

Santa Prassede, near Santa Maria Maggiore. An old church, founded in 820; rebuilt by S. Carlo Borromeo, and divided into three naves by 16 granite columns. Notice the antique steps of red marble blocks leading to the tribune, which Napoleon intended to appropriate for his throne, and its mosaics of the 9th century; Zucchero's Christ Bearing the Cross, at the high altar; G. Romano's Flagellation. A pillar, or holy column, brought from Jerusalem, in 1223, by Cardinal Colonna, and said to be that to which Christ was bound to be scourged. A so-called portrait of Christ, given by St. Peter to the father of Santa Prassede. They show the saint's bed and numerous relics of the early martyrs, a list of which is kept in the tribune.

"On the last Sunday in Lent, I witnessed the approach of a confraternity to this church. There are two confraternities of men and women in each of the fifty parishes in Rome. The first indication was a veiled crucifix appearing at the door. On either side of the chief functionary walked one bearing a huge candle; and about thirty or forty persons followed, walking two and two, among whom were certain officials with wands or staves. The cappellano of the society, attended by a few who bore candles, brought up the rear. All wore the same dress, viz., a *sacco* or shirt, and a mozetta or cape of white, violet, or blue; and a badge on the left arm. A *cippuccio* concealed the features of every person, except in the case of the ecclesiastic who accompanied the confraternity. A small party of females in black closed the procession. The three or six in front were evidently ladies, the chief of whom supported a large crucifix in her hands; one on each side of her carrying a large candle. They wore black veils, but their faces were visible, and nothing could exceed the decorum and propriety of their demeanour. The procession entered slowly at the west door, moved up towards the altar, and when the foremost were within a few yards of it, all knelt down for a few minute on the pavement of the church to worship. At a signal given by one of the party (by tapping the pavement with his wand) they rose and slowly defiled off in the direction of the chapel, wherein is preserved the column of the Flagellation. No women may enter that chapel except on this very day—when the men are as rigorously excluded. Each party knelt again for a few minutes, then left and made way for another procession. Coming from and going to their several parishes, they chant psalms."—*Burgon*.

S. Prisca, a small church on the Aventine, in a deserted locality, near the Jew's Cemetery, and the Dominican Church of S. Sabina. It stands on the

site of the house of Prisca, a young disciple of St. Peter, to whose memory it was founded, by Pope Eutichianus, in 280. It has 24 marble pillars, and an altar-piece by Passignani. A descent of thirty-one steps leads to the crypt below, where the relics are kept. The Temple of Diana, and of Minerva Aventinensis faced this spot. In the vineyard opposite are remains of the walls of Servius Tullius.

Santa Pudenziana, the sister of Santa Prassede above mentioned, to the north-east of Santa Maria Maggiore on the Viminal, in the ancient Vicus Patricius, where the patricians lived. This is said to be the most ancient church foundation in Rome, and to stand on the site of a senator's palace, in which the two sisters, his daughters, received St. Peter. It was consecrated by his two successors and was rebuilt in 1598, by Cardinal Gaëtani; but the clock tower is of the 13th century. They show a pit in which Santa Pudenziana, according to the legend, deposited the blood of more than 3,000 maytyrs! Vault, painted by Pomerancio. In the Gaëtani chapel are two columns of lumachella marble, or pietra pidocchio. Facing this church is the chapel of Bambino Gesu (Baby Jesus), belonging to the Augustinians, who prepare children for their first communion every Thursday at nine.

SS. Quatro Coronati (Four Crowned Saints) on the Celian, dedicated to four martyrs of Diocletian's reign. It preserves the basilica form, and has some frescoes and paintings.

S. Saba, on the Aventine, between the Baths of Caracalla and Porta S. Paolo, is dedicated to a certain Abbot of Cappadocia, of St. Gregory's time. The old wall passed by it.

Santa Sabina, on the Aventine, facing the Tiber, was founded 425 A.D., over a Temple of Diana, on the plan of a basilica. It was formerly the Dominican Church, and has paintings and frescoes by Sassaferrato, Zuccari, etc. It is ornamented with parti-coloured marbles, and its naves are supported by twenty-four white marble columns. The square cloisters rest on 103 columns. Both church and convent are surrounded by an old battlemented wall.

S. Salvatore in Lauro, near Monte Giordano; a small church close to S. Francis de Sale's Institution of Christian Brothers. Birth of Christ, by P. da Cortona, his first work. Tomb of Eugenius IV.

S. Salvatore in Thermis, near the Pantheon and the Baths of Nero. An oratory in which is a statue supposed to be an exact likeness of Christ.

S. Silvestro, in Via del Quirinale; a little church, with some paintings by Domenichino, in the cupola of one of its chapels. There are some other works by his pupils. Tomb of Cardinal Bentivoglio.

S. Spirito, in Via Giulia, is the church of the Neapolitans.

S. Sisto, near the Baths of Caracalla, on the Via Appia; a large deserted church, now attached to the uninhabited convent founded by St. Dominic, 1217. Malaria prevails here.

S. Stanislao, in Via delle Botteghe Oscure, is the church of the Poles.

Santa a Stefano, basilica. (See page 179).

Santa Stefano del Cacco, on the site of the Temples of Serapis and Isis, near the Collegio Romano. One of them bore a dog-headed monster, called Caccus.

**S. Stefano Rotondo* (St. Stephen the Round), on Monte Celio, near the Claudian Aqueduct, stands within a double circular Ionic portico on twenty granite pillars from older buildings, no two of which are alike; and is supposed to have been a Temple of Faunus, Bacchus, or Claudian, or a public market, with an ambulatory round it. Founded by Pope St. Simplicius, in 467, and restored by Nicholas V., 1452. It is 210 feet diameter, and its wall-paintings by Pomerancio and Tempesta, represent the persecutions of the martyrs with disgusting fidelity. St. Gregory's marble chair is here. The road is lined with gardens of oleanders and pomegranates.

Santa Sudario, facing the Vidoue Palace; a small church belonging to the Piedmontese, near that of *S. Giuliano*, which belongs to the Belgians, and the Argentina Theatre.

Santa Susanna, next to Santa Maria della Vittoria, behind the Quirinal, founded by Pope Caius, in 290 A.D., to the memory of his niece, and rebuilt by Sixtus IV., with a travertine front. Frescoes by B. Croce. The chapel of S. Laurence was erected at the charge of a washerwoman (Sixtus V.'s sister), who left a marriage portion of fifty crowns to nine young girls.

S. Teodoro, at the bottom of the Palatine. A round church, built out of the ruins of a Temple of Vesta, or Romulus, in the Via Nova, now Via di S. Teodoro. Vesta personified the round globe.

S. Tommaso, near the Ghetto, facing the Cenci Palace, on the site of the Theatre of Balbus.

S. Tommaso in Formis, a small church on the Celian, near the Arch of Dolabella.

S. Tommaso degli Inglesi, in Via di Monserrato, is attached to the English College, founded 1575, by Gregory XIII., and to the *Collegio Pio*, lately founded by Pius IX., for English converts. It has some monuments and portraits, and is in course of restoration. There was a church here, founded by King Offa, 775, afterwards dedicated to St. Thomas of Canterbury (Thomas à Becket). Cardinal Wiseman was head of this college.

Santa Trinità, in Via Condotti, near the Corso, belongs to the Spanish monks. A Pietà, by Velasquez. St. Agnes, by Benefiale.

Santa Trinità de' Monti, above the Piazza di Spagna, belongs to the Nunnery of the Sacred Heart. Built by Charles VIII. of France, and restored by Louis XVIII. Notice D. da *Volterra's fine fresco of the Descent from the Cross, from a drawing of M. Angelo's. The Assumption, by the same artist, contains a portrait, of M. Angelo. G. Romano's Noli me tangere. Madonna, by Veit, a modern artist. There is an ascent to the Pincian Promenade by a lofty flight of steps, near this church, which looks down the Via Condotti and its conduits, and commands a fine prospect of the city from the esplanade, and obelisk in front. The French nuns sing here. Claude was buried in it before he was moved to S. Luigi church

Santa Trinità dei Pellegrini (of the Pilgrims), near Ponte Sisto. Built 1614, close to a lodging house for pilgrims, and re-edified in 1853. Guido's *Holy Trinity, at the high altar.

S. Vitale, between the Quirinal and Viminal hills.

SS. Vicenzo ed Anastasio. (See *S. Paolo alle Tre Fontane*).

"A monastery, or rather a convent (for only the Benedictines have a right to the title of *monaci*), is always an interesting object; not unfrequently does it deserve a stronger epithet. The pillared cloister encloses a sunny quadrangle where vegetation abounds. How picturesque are those many little columns; how delicious is that cool shade. In the centre of the court is a well and a few old cedar trees. One monk drawing water looks as if he had gone there on purpose to be sketched. You saunter along that chequered perfection, sure of a civil word of greeting from everyone you meet, until you emerge into a quiet little garden full of orange trees, which commands an enchanting view. The inoffensive, hard life of the inmates, the exceeding urbanity of all in superior station, disarms your prejudices, and conciliates your good will. But the day has gone by when Learning flourished in the cloister, and Piety made it her favourite refuge. I doubt whether one ecclesiastic in five thousand can read Greek."—*Burgon's Letters from Rome.*

CHURCHES OUTSIDE ROME.

**Santa Agnese fuori le Mura* (*i.e.* outside the wall), a basilica, 1½ miles outside Porta Pia, on Via Nomentana, near the entrance to the Catacombs. Founded by Constantine, and has been thoroughly restored on its original plan, by Pio Nono, so as to offer a good specimen of the ancient basilica; which at first was designed as a court of justice or exchange, and was copied in the early churches. Being some feet below the level of the soil there is a descent of 45 steps to the vestibule or narthex. This leads into the nave surrounded by 16 ancient pillars, above which 14 others rest and hold up the roof and walls. The mosaic in the tribune is of the 7th century. Notice an alabaster statue of St. Agnes, on the altar, made out of the torso of an antique figure, and bronzed over. The monastery was rebuilt 1856. The catacombs may be visited by application at the office of the Cardinal Vicar, Via della Scrofa. On 21st January this church is opened, and the Pope blesses two lambs, which furnish the wool used for the palliums for archbishops.

Santa Costanza (Constantia), close to the Basilica of St. Agnese. A ruined edifice, 73 feet diameter, sometimes called a Temple of Bacchus, but built by Constantine as a baptistry for his sister and daughter, and made to serve as a family tomb. Its interior is of a Byzantine character. Its dome, pierced with twelve windows, is supported by twelve arches, resting on as many couples of granite columns, placed one behind the other, on the radii of the plan. The frescoes are of the 4th century, and correspond with the bas-reliefs on the red porphyry sarcophagus of Santa Costanza, found in one of the twelve niches, which is now in the Vatican, close to that of St. Helena. There are remains of a forum or cemetery, about 130 feet by 530 feet, formerly surrounded by arcades.

**S. Lorenzo fuore delle Mura*, a basilica, half-a-mile outside Porta S. Lorenzo, adjoining the Cemetery and the Catacombs of St. Ciriaca, and known by its square tower. Founded by Constantine, rebuilt by Pelagius II., in 578; and restored by Honorius III., who, in fact, added another and larger basilica at the end of the first one, which now serves as the tribune to the whole building; the Church of Honorius forming the nave. The portico of six granite and marble columns has a mosaic in the frieze. The nave rests on 22 pillars of granite and cipolino. The tribune, or old Church of Pelagius, on 44 columns, was above the nave, at half the height of the six ancient columns on each side, and has a pavement of Alexandrine work, with other marks of antiquity; including the bishop's chair, Pope Zozimus's tomb, a women's gallery, holes for windows; and some mosaic work of the 6th century. Notice the mosaics at the high altar, the two ambos in the choir, and the sarcophagus of Cardinal Fesch, with bas-reliefs of a Roman Marriage on it. A small collection of Christian and heathen inscriptions, seen in the cloisters, were found in the catacomb of S. Syrica, now closed up.

S. Paolo (St. Paul's) *fuori le Mura*. See page 168.

S. Sebastiano, a basilica, two miles outside Porta S. Sebastiano. Rebuilt in the 17th century, by F. Ponzio, on the site of one erected in 367, in the cemetery of St. Calixtus, now called the Catacombs. It has a single nave. The entrance to the catacombs is through the church, and they can be seen without an order.

S. Stefano, another ancient basilica, founded by Leo the Great, on the Via Latina, and discovered in 1854-5.

Protestant Chapel, outside Porta del Popolo. Service (see page 149).

The beautiful Protestant Cemetery is on the opposite side of the city, near the Porta S. Paolo and the Pyramid of Caius Cestius. Here Shelley and Keats are buried. The former was drowned in the Bay of Spezzia.

PONTIFICAL PALACES.

VATICAN PALACE AND MUSEUM.

This palace is the residence of the Pope, whose Swiss guards, in yellow and red livery, are seen here on duty. It is a small part of a vast and ugly range of buildings, looking like a barrack, on the north-east side of St. Peter's, but fortunately hidden to some extent by its colonnade. It is the work of successive architects, from Bramante downwards, and consists of two irregular groups, which at first were some distance apart, but are now joined by long corridors three stories high, with several courts inside, in which the collections of the Museum are placed. It is about 1,150 feet long, and 770 wide,

and comprises 20 courts, 8 grand and 200 small staircases, with "several" thousand rooms.

It is called *Vatican* from the Mons Vaticanus on which it stands, where there was a palace in which Charlemagne resided; but the Popes lived here till their return from Avignon. John XXIII. joined this palace to S. Angelo's Castle (then used as the Papal seat) by a covered gallery. Nicholas V. enclosed it within walls. Sixtus IV. built the Library and Sistine Chapel. Innocent VII., in 1490, built the Villa Belvedere (where the Apollo now stands) which Julius II. annexed to the palace, by Bramante's long court, which was originally 1,100 feet long, and 225 feet wide. Across the middle was a double terrace or colonnade since added to the library. These and other alterations obscured the plan of the first design. Leo X. built the *loggie* on the west side of the Corte Damaso; Paul III. erected the Pauline Chapel; Sixtus V. the tranverse gallery for the Library, now dividing the two principal courts within, and began the east side of the Damaso Court. Clement XIV. and Pius VI. built the Pio-Clementino gallery; Pius VII., the Braccio Nuovo, another transverse near that of Sixtus V.; and Gregory XVI. added the Etruscan Museum.

The entrance is through the Scala Regia, on the right of the Vestibule of St. Peter's, or by the Loggie in Corte Damaso. Open, free, on Mondays, 12 to 3, in winter and spring; on Thursdays, June to October. On other days a fee of 2 pauls is paid to the custode.

To see the statuary by torch light, apply through the Consul to the Maggiore Domo; and tickets are issued to parties of twelve, for 11 scudi. Names, entered at the libraries in Rome. A written order is required for the mosaic manufactory, and gardens.

The Vatican is now the first Museum in the world for variety, extent, and the character of its works. Besides the Sixtine and Pauline Chapels, the Loggie, Stanze, and Pinacoteca, with their display of works of art, it comprises the Museum proper, and its rich collections of the remains of antiquity; as the Lapidary Gallery or gallery of Inscriptions; Chiaramonti and Braccio Nuovo Museum; Pio-Clementino Museum; the Square and Round Vestibules; Meleager Room; Belvedere Court; Room of Animal Statuary; Statue Gallery; Bust Room; Cabinet of Masques; Muses' Chamber; Round Room; Greek Cross Room; Biga Chamber; Candelabra Gallery; Map Gallery; Egyptian Museum; Etruscan Museum; Room of Archives; Library; Museum of Christian Antiquities; Papyrus Cabinet; Aldobrandini Chamber; Cabinet of Medals; Borgia Room.

It will not do to attempt too much at once, in this multifarious collection:—"Even the Vatican statue gallery disappointed me. Amid acres of so-so statues and nameless busts, the eye wanders in vain for something to admire. It finds all it craves in the Apollo and Laocoon and the Torso, but it grows weary long before it reaches those famous works. The critical faculty begins to flag after it has been exercised upon so many hundred objects, few of which are very good, and none of which are first-rate. To discover traces of modern handling is a sad discouragement. The beautiful little head of the young Augustus (very like the youthful Napoleon), has been chiselled all over, by a modern hand. The tooling of the 15th century artists is to be traced in every direction. So many supplemental noses, fingers, feet, hands, arms, heads, at last annoy you; and I was not impatient for a second visit."—(*Burgon.*) Such a work as *Braun's Ruins and Museums of Rome* will be useful to the visitor, who wishes to enter upon a critical examination of the objects before him, and give good reasons for admiring the best of them. Many of the paintings are not in good condition, but faded from time, exposure, smoke of candles, etc. The Loggie of Raphael are hardly recognizable.

On the other hand, "There is," says Mendelssohn, "one singular and fortunate peculiarity here. Though all the objects have been, a thousand times over, described, copied, and criticised, in praise or blame, by the greatest masters and the most insignificant scholars, cleverly or stupidly; still, they never fail to make a fresh and sublime impression on all, affecting each person according to his own individuality."

From the Vestibule of St. Peter's, the Scala Regia, a fine staircase (by Bernini), leads to the Sala Regia, a room by Sangallo, and ornamented with frescoes, including Gregory XI. returning from Avignon, by Vasari; which communicates with the Sixtine and Pauline Chapels.

1. The *Cappella Sistina*, so called after its founder, Sixtus IV., was built by B. Pintelli, 140 feet long and 50 wide. It is a dark, heavy looking, oblong room, remarkable for the frescoes of M. Angelo, including the celebrated *Last Judgment*, at the further end, and the *Prophets* and *Sibyls*. A party of persons may see it for two or three pauls to the custode.

The **Last Judgment*, painted 1533-41, is a good deal faded, besides being hid by the altar. Some older frescoes, by Perugino, were painted over to make way for this great work. On the left of the Christ (said to be copied from Fra Angelico's, at Orvieto), the wicked fall, thunderstruck with terror, through the air, and are seized by the devils from below. All the attitudes of the body and all the passions and feelings of the soul are said to be expressed in this work. One of the figures in hell with an ass's ears is Biaggio, master of the ceremonies to Paul III., put here for affecting to be shocked at the naked figures in the picture. When he complained, the Pope said:—Had it been in purgatory, he could have got him out, but being in hell, it was quite beyond his power. At a great height overhead, is the faded ceiling, painted 1508-13 for Julius II., many years before the Last Judgment. It contains three series of *frescoes*, which when Raphael saw he thanked God he had been born in the same age as so great an artist, and also changed his own style; but they are unfortunately blackened by time and the smoke of candles. The first series includes the separation of Light and Darkness, the creation of the Sun and Moon, the Earth and Waters, of Adam and Eve, the history of Noah and the Deluge; the Almighty being personified. In the next series are the *Prophets*, Jeremiah, Ezekiel, Joel, Isaiah, Daniel, Zachariah, and Jonah; alternating with the Cumæan, Delphic, and other *Sibyls*. In the third series are Ahasuerus, Esther, David and Goliath, Judith and Holofernes, with many other figures to fill up. Down the sides of the chapel are several frescoes, by Botticelli, Perugino, etc.; with 28 Popes, by Botticelli, between the windows.

2. *Pauline Chapel*, built by Sangallo, for Paul III., is a lighter and more cheerful room than the Sistine. Two frescoes, by M. Angelo—the Conversion of St. Paul and the Martyrdom of St. Peter; with others in the ceiling by Zucchero, etc.

From the Sala Regia, there is a way through the Sala Ducale to the Corte S. Damaso (so called after Pope Damasus I., who brought the water to the fountains here), in which are the private apartments of the Pope. They include the Sala Clementina, a fine room; and among the pictures are Muziano's Raising of Lazarus, and Vandyke's Christ. The court is marked by rows of open galleries or arcades, called

3. *Loggie* (plural of *loggia*) one over the other, begun by Bramante and his nephew, Raphael, and continued by succeeding architects. They were painted by Raphael, as well as the Stanze, an adjoining series of rooms over the Sala Borgia, and looking into the great Belvedere Court. These galleries are now shut in from the air, by windows, and the frescoes have been restored by del Piombo and C. Maratta. The loggie on the second story, planned by Raphael, and ornamented with his graceful stucco arabesques, give name to the fifty-two frescoes from his designs, painted in fours on thirteen compartments of the ceiling of the arcade. They represent the principal events in the Bible. Only the first, *God Creating the World*, is from Raphael's own hand; the rest are by his pupils, G. Romano, del Vaga, etc.; but all are from his his drawings. Unfortunately, they are so faded as to be hardly visible now; but photographs of of them are published by Trübner and Co., London.

4. The *Stanze Frescoes* are in four rooms, which in Raphael's time were occupied by the Papal Court. The room first painted by him (1511) is the Camera della Segnatura (where the Pope signed briefs etc.), covered with allegorical subjects—Pagan and Christian—of great beauty, on the walls and ceiling. The four principal ones are, 1st—Theology, or the Disputa del Sacramento, between the Doctors and the Church. Notice the Portraits of Dante, Savonarola and Bramante. 2nd—Philosophy, or the School of Athens; in which are portraits of Raphael, Perugino (his master), and the Duke d'Urbino (nephew of Julius II.). 3rd—Literature and Poetry, or Parnassus. Here Homer, Virgil, Petrarch, Boccaccio, and other great names—classical and Christian—surround Apollo and the Muses. 4th—Justice or Jurisprudence, supported by beautiful figures of Temperance, Fortitude, and Prudence. This includes Trebonian, with the Digests of Justinian, and Gregory IX. and the Decretals.

Stanza d'Eliodoro (Room of Heliodorus), the second room painted in order of time (1512), so called from the principal subject, viz., Heliodorus, the Salian General, chased out of the Temple of Jerusalem by angels, in allusion to the military successes of Julius II, whose portrait is seen. The other subjects are, 2nd—Leo I. stopping Attila at the gates of Rome; with a portrait of Leo X. 3rd—The Miracle (a Bleeding Host) of Bolsena, where Julius II. is seen performing mass; a fine example of Raphael's colouring. 4th—Deliverance of St. Peter, in allusion to the release of Leo X., after the battle of Ravenna. Notice the effect of the three different lights, from the angel, the torch, and the moon. Some other scripture pieces are seen.

The third room, or *Stanza del Incendio* (burning), contains the Burning of the Borgo or suburbs of the city, (847) built by Pope Leo. The Pope drives back the flames with the sign of the cross. Old St. Peter's is in the distance. Coronation of Charlemagne, by Leo III. Death of Leo III. Leo IV.'s Victory over the Saracens, at Ostia. All these are intended to compliment Leo X. Notice portraits of him and Francis I. The roof is by Perugino.

The fourth room, or *Sala di Constantino*, is the work of G. Romano, F. Penni, and others, from Raphael's designs. Its floor is a fine mosaic, found near the Lateran, 1553. Here are, 1st—Constantine's Victory over Maxentius, at Ponte Molle, a large fresco. 2nd—Appearance of the Cross to Constantine. Notice the ugly jester with a helmet on. 3rd—Baptism of Constantine at the Lateran. 4th—Constantine's Donation of the City to the Pope. This room leads to the Sala de' Chiaroscuri, and the chapel of S. Lorenzo or S. Stefano, in which are frescoes, by B. Angelico.

5. *Picture Gallery* (Pinacotheca) of the Vatican, on the inner side of the Corte S. Damaso. It is a choice collection, filling four rooms in the third story, including Raphael's greatest work, the

**Transfiguration*—painted for Clement VII., as an altar-piece for Narbonne cathedral, of which he was archbishop. He was so pleased with it, however, that he kept it at Rome, and sent instead del Piombo's Resurrection of Lazarus, (now in our National Gallery). The Transfiguration was left unfinished at Raphael's death, was carried in procession at his funeral, and then finished by G. Romano.

Other pictures are the following:—

Raphael's *Madonna di Foligno, painted for Gismondo Conti (1512) the Papal secretary; and his Coronation of the Virgin. "Here," says Mendelssohn, "the Madonna dawned on me in the whole splendour of her loveliness." *Domenichino*—*Communion of St. Jerome; regarded as his master-piece. Painted for the church of Ara Cœli, for 60 crowns, and neglected till its great merits were proclaimed by Poussin. *A. Sacchi*—*Vision of Romualdo, which ranks among the "four great pictures" of Rome. He is sitting under a tree in the valley of Camaldoli, telling the vision to some monks of his order. *Poussin*—Martyrdom of St. Erasmus; a disgusting picture, like many other martyrdom subjects. *Guido*—Madonna, with St. Jerome and St. Thomas. *Caravaggio*—Christ in the Tomb.

Titian—*Madonna and Child; with St. Sebastian, St. Francis, etc. In this picture there are three stages, as in the Transfiguration. "Below, saints and martyrs are represented in suffering and abasement; on every face is depicted sadness, nay almost impatience. One figure in episcopal robes looks upwards with the

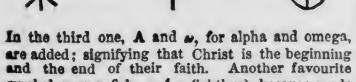
most eager and agonised longing, as if weeping; but he cannot see all that is floating above his head, but which *we* see, standing in front of the picture. Above, Mary and her Child are in a cloud, radiant with joy and surrounded by angels, who have woven many garlands. The Holy Child holds one of these, and seems as if about to crown the saints beneath, but his mother witholds his hands for the moment. The contrast between the pain and suffering below, whence St. Sebastian looks forth out of the picture with such gloom and almost apathy, and the lofty unalloyed exultation in the clouds above, where crowns and palms are already awaiting him, is truly admirable. High above the group of Mary hovers the Holy Spirit, from whom emanates a bright streaming light, thus forming the apex of the whole composition. Goethe, at the beginning of his first visit to Rome, describes and admires this picture. Titian has imbued it with his genius and poetical feeling."—*Mendelssohn.*

Guercino—St. Magdalen. *Fra Angelico*—S. Niccolò di Bari. *Correggio*—Christ on Rainbow. *Mantegna*—A Pietà *Perugino*—Resurrection of Christ, with portraits of Raphael, his pupil, and of Perugino, by Raphael. *Murillo*—Holy Family; and the Prodigal Son. *P. Veronese*—Empress Helena.

6. In the long gallery of the second story, are the *Raphael Tapestries*, or Arazzi, as they are styled; from Arras, in Flanders, where such works were woven, from designs prepared by the artist on the large paper *cartone*, or cartoons. These tapestries were ordered by Leo X., for the Papal apartments and chapel; a duplicate set being intended as a present to Henry VIII. Seven of the best, out of twenty-five cartoons prepared by Raphael and his pupils, are now at South Kensington.

7. *Galleria Lapidaria*, or gallery of stone inscriptions, on the first floor, behind the Loggia of Bramante; founded by Pius VII., and classified by Marini, who died 1817. It contains above 3,000 funeral inscriptions and memorials—heathen and Christian—from the tombs and catacombs about Rome—beside funeral altars, vases, sarcophagi, etc. The right wall is devoted to Pagan inscriptions, the left to Christian.

Sometimes Greek letters are made to do duty in Latin words, as if a Greek stonemason had been employed. Bad spelling occurs frequently; as "mese" or "meses," for *menses;* "bise" or "bizit," for *virit*; "coiugi" for *conjugi*, and such like; showing how illiterate the stonecutters were, and how Latin was pronounced by the Roman cockneys. The favourite monogram was a contraction of the Greek name of Christ, XP (or CHR)—thus:—



In the third one, A and ω, for alpha and omega, are added; signifying that Christ is the beginning and the end of their faith. Another favourite symbol was a fish, ἰχθύς (ichthus), because made up of the five Greek initial letters of "Jesus (Ιησους), Christ (χριστος), Son of God (Θεου Υιος), Saviour (Σωτηρ)." The allusion is explained by a saying of Tertullian, that we "pesciculi, secundum Ἰχθὺν nostrum Jesum Christum, in aqua nascimur."

Bottles, lamps, palm branches, wreaths, etc., which were supposed to be exclusively Christian, and to mark the grave of martyrs, have been also found in heathen and Jewish tombs. Other emblems were the dove, ark or ship, lyre, anchor, crown, palm, vine, lamb, shepherd.

Simple inscriptions are most common:—

(*a*). LOCVS HERMETTISSE VIVO FECET
(The place of Hermes. He made it in his lifetime).

(*b*). CLAVDIAQVEVIXITANNIS PMQVINGVAGINTA
(Claudia, who lived 50 years, more or less).

(*c*). ARETVSA
IN DEO
(Arethusa. In God)

(*d*). VICTORI NAIN
PACE ET IN (monogram for Christ)
(Victorina. In peace and in Christ).

(*e*). INNOCINTVS INFANS
ANIMA DVLCIS QVE VIXIT
ANNIS VII. MENSES X.
(Innocentius, an infant, sweet soul, who lived seven years and ten months).

Another is dedicated to "Assertor, our dear, sweet, innocent, and incomparable son," by his father and mother.

Some begin with "D.M.V.," or "D M.S.," (Sacred to the gods' manes, a form borrowed from heathen epitaphs. Several of the most striking are given in Letters 14 to 20 of Burgon's *Letters from Rome.*

Among the "Epitaphia dictionis singularis Christiana," in the 8th and 9th compartments, is the following:—

CECILIVS · MARITVS · CECILIAE
PLACIDINAE · COIVGI · OPTIME
MEMORIAE · CVM · QVA · VIXI ANNIS X ·
BENE · SE · NE · VLLA QVE · RELLA ἰχθυς
(Cecilius, her husband, to Cecilia Placidina, my wife, of most excellent memory, with whom I lived happily for ten years, without any quarrel). At the end is the favourite monogram of the early Christians.

A dated inscription runs thus (it is scratched on a stone a few inches across, and the words run into each other):—

BENEMERENTI
INPACELIBERA
QVEVIXIT · AN · 6ii
NEOFTA · DEPDIE.
III NONAS MAIAS CON
GRATIANO III ETEQUITIO

(To the well-deserving Libera, in peace, who lived eight years a neophyte. Buried the 3rd of the Nones of May, Gratianus for the third time and Equitius being Consuls), *i.e.* A.D. 374.

The early Christian frescoes are as rude as their sculptures and inscriptions.

There is a curious and interesting collection of specimens of gilt glass; most of which are described in P. Garucci's "Vetri Antichi." They are sometimes mounted in bronze, sometimes inserted in drinking cups, and sometimes they are found in the graves.

8. *Museo Chiaramonti*, in line with the Gallery of Inscriptions, was founded by Pius VII., whose surname was Chiaramonti, and who added, 1817-22, the new gallery, or Braccio Nuovo, which crosses the great square of the Vatican; Raphael Stern being the architect. It is devoted to busts, bas-reliefs, and other antiques, and has a mosaic pavement. The objects in the Chiaramonti Corridor, are placed in 30 compartments along each side; among which are the Woman on a Tomb; bas-relief of a Gladiator, with the retiarius, etc.; Alexander the Great; Julius Cæsar, as pontifex; Sarcophagus of C. Julius Evodus; Scipio Africanus; Venus Anadyomena (coming out of the bath); Augustus, a fine bust found at Ostia; Demosthenes; Cicero; Cupid, of Praxiteles; Tiberius, a fine sitting figure; Isis, a large bust, found in the Vatican garden; Ganymede and the Eagle; Colossal Hercules Sleeping, found at Villa Adriana; A mutilated Niobe; Satyr playing on a flute; Commodus; Antinous; Esculapius; Nerva; Euripides; an Amazon; Minerva; and Mercury.

9. *Braccio Nuovo* (or New Arm). A long and handsome gallery, with its antique columns from the tomb of Cecilia Matella, and a fine mosaic pavement. Here are Greek Caryatides, restored by Thorwaldsen. Two colossal masques of Medusa, from the Temple of Venus. Basalt Vase, in the middle of the room. Fine Statue of Demosthenes. The Athlete, Apassiomeno, at the end; a fine statue found in Trastevere in 1849 (with the bronze horse at the Capitol) and supposed to be the work of Lysippus. Colossal allegorical *Statue of the River Nile, surrounded by 16 little Infants, emblematical of its sources. Found in Leo X.'s reign, and supposed to be of the time of Adrian. "In a reclining posture, and 16 of the loveliest little children in the world creeping about him, which are emblematic of the rise of the river. Some are playing at his feet with crocodiles; others creeping up the body; one perched on his shoulder, and another tiny elf higher up still, seated in a cornucopia, and evidently proud of his elevation; whilst the giant is looking complacently on all."—*Miss Catlow's Sketching Rambles.*

Minerva Medica, found in the sixteenth century; one of the finest statues at Rome. Faun of Praxiteles. Mercury, in pentelic marble. Diana and Endymion. Apollo; the body and head were found at different times and in two different places.

10. *Museo Pio-Clementino*, a group of buildings, surrounding the Belvedere Court, beyond the Pigna Garden, at the north end of the Vatican. On one side is Bramante's spiral staircase; on the other, the Circular Room of Simonetti. Founded (out of collections made by former Pontiffs), by Popes Clement XIII. and XIV., but especially by Pius VI., in whose reign, most of the rooms were erected, by Simonetti. Here among other things are the Apollo Belvedere, the Laocoon, the Discobolus, and other celebrated statues. The Belvedere Court (so called from the view it affords), is octagonal, surrounded by a portico on 16 granite columns and by four cabinets in which the chief master-pieces are placed. It gives a kind of surname to some of them, as the Apollo Belvedere, the Belvedere Mercury, and so on, by which means they are distinguished from others.

11. *Square Vestibule.*—Arabesques, by D. da Volterra. Torso Belvedere, by Apollonius, supposed to be part of a Hercules, and remarkable for its muscular expression. It was greatly admired by M. Angelo. Tomb of Scipio Barbatus, great-grandfather of Scipio Africanus, with a bust crowned with laurels; both of peperino, or gray volcanic stone from the Alban Hills. When the tomb was opened in 1781, the skeleton was found inside with a ring on the finger, which Pius VI. gave to Lord Algernon Percy. On the walls is an inscription beginning "CORNELIVS. LVCIVS. SCIPIO, BARBATVS GNAIVOD. PATRE. PROGNATVS. Another begins, "HONCOINO. PLOIRVME. COSENTIONT. R... BVONORO. OPTVMO. FUISE. VIRO. LVCION. SCIPIONE. FILIOS. BARBATI...." which in book Latin would be, "Hunc unum plurimi consentiunt Romæ bonorum optimum fuisse virum Lucium Scipionem, filius Barbati...."

12. *Round Vestibule.*—Here is a balcony enjoying a fine prospect (Belvedere), with an ancient clock, on which the points of the compass are marked in Greek and Latin.

Meleager Room, so called from the statue of Meleager, with his Dog and the Boar's Head; a group, white and fresh looking, from the Baths of Titus. An ancient inscription commemorating the taking of Corinth, by Mummius, the Consul, 147 B.C.

13. *Belvedere Court* contains four cabinets, and has at the entrance a fine green basalt bath, from the Baths of Caracalla. 1st Cabinet—The Perseus, with Medusa's Head, and the Creugas or two Boxers; both by Canova. 2nd Cabinet—Belvedere Mercury or Antinous, a fine figure, discovered in the reign of Paul III. The right arm and left hand are gone. 3rd Cabinet—The * *Laocoon*, in the folds of the serpent, found in 1506, on the Esquiline, and styled by M. Angelo, a "miracle of art." The arm of the father and the arms of the children, who are trying to extricate themselves, have been restored. 4th Cabinet—The **Apollo Belvedere*, of Carrara marble, found at Porto d'Anzio, or Antium, and bought by Julius II.; supposed to be of the time of Nero, and in Canova's opinion, to have been copied from a bronze statue. An arm was restored by Montosoril.

Here the Pope has placed the Mattai Hercules, a fine gilt bronze statue, found 1864, under an old palace, near the Campo dei Fiori and the Farnese Palace, and given by its owner to Pius IX. It is 14 feet high, and has the hair in a net. Coins of Domitian were discovered with it.

14. *Room of Animal Statuary* (Sala degli Animali). Paved with mosaics, and divided into two parts by a vestibule communicating with the Belvedere Court and the Hall of the Muses. Here are several groups, chiefly Grecian, as — Marine Centaur and a Nereid; Lion tearing a Man; Table and Cup of greenstone; Hercules killing Diomedes and his horses; Commodus on horseback; large Lion in grey marble.

15. *Statue Gallery* (Galleria delle Statue) —Cupid, by Praxiteles; sometimes called the Vatican Gemms. Apollo Sauroctonos, by Praxiteles, found 1777, on the Palatine. Statue of Menander, formerly placed in the church of S. Lorenzo, in Panisperna, where it was worshipped as a saint. Ariadne Sleeping, otherwise Cleopatra. Two fine Candelabras, from Villa Adriana. An Amazon.

16. *Bust Room.*—Several Emperors, etc., all restored, more or less; with a colossal Jupiter.

17. *Cabinet of Masks* (Gabinetto delle Maschere).—Paved with mosaics from Villa Adriana; and contains some pictures, with groups of masks, a Venus at the Bath, Faun in red marble, fine Adonis, and other antiques.

Return through the Statue Gallery and Animal statuary, to

18. *Muses' Chamber*, an octagon room, supported by 16 marble pillars, with ancient capitals from Villa Adriana. Here are the Muses—Thalia, Polyhymnia, etc., found at Tivoli, 1774; also Æschines, Demosthenes, Aspasia, Pericles, etc.

19. *Round Room* (Sala Rotonda), constructed like most of the buildings at this end of the Vatican, by Pius VI. A handsome room, lit by six windows, with a mosaic pavement found at Otricoli, and a fine porphyry basin from the Baths of Titus, 44 feet round. Among the busts and statuary are Jupiter; heads of Tragedy and Comedy, from Villa Adriana; Augustus sacrificing; Antinous; Bacchus and a Satyr; Emperor Pertinax. From this enter the

20. *Greek Cross Room* (Sala a Croce Greca), so called from its shape, as built by Simonetti. It has a portico of Egyptian granite, and is adorned with ancient mosaics and arabesques. Here are a red porphyry sarcophagus, from the grave of Constantine's daughter, near the church of S. Agnese, outside the walls. Another sarcophagus of the Empress Helena, with bas-relief of a battle. Both were found much broken, and have been pieced together after many years' trouble. Venus of Praxiteles, copied from the Venus on coins of Cnidus.

21. *Biga Chamber* (Sala della Biga), a circular room, so called from the marble Biga, or antique two-horse car, which stands in the middle. Here is the Discobolus, or quoit player, copied from that of Miron, from Villa Adriana. The head and an arm are modern restorations.

22. *Candelabra Gallery*, on the second story, built by Pius VI. Among the candelabra, sarcophagi, columns, etc., are a sarcophagus, with bas-relief of Protesilaus and Laodamia. This is in line with the long gallery, containing the Raphael Tapestries and Geographical Maps, ornamented with frescoes, by P. Danti, 1581.

23. *Egyptian Museum*, between the Animal Statuary and Greek Cross Room. Founded by Pius VII. and Gregory XVI. It contains colossal statues in granite, sarcophagi, etc.

24. *Pope Gregory's Etruscan Museum*, founded by Gregory XVI., and opened 1837. To be seen daily (except Monday), 10 to 2, accompanied by the custode. This is a large and interesting collection, in 12 rooms, of early Italian antiquities recently discovered in the Etruscan cities, Vulci, Veii, etc.; the principal remains of which are described in Mr. G. Denis's *Cities and Cemeteries of Etruria*, 1848. Some were found buried under currents of lava. The collection includes Etruscan portraits, urns, tombs (one from Corneto, the ancient Tarquinii, has an inscription in Latin and Umbrian), vases of yellow and red colour, and elegant shape, cups, dishes (or tazze), bronze figures, domestic utensils and ornaments, some of very delicate pattern, copies of Etruscan paintings, etc. One design is a picture of three legs joined together, like the arms of the Isle of Man. One room has a restoration of an Etruscan sepulchre; another, a Mercury in terra cotta. A bronze warrior was found, 1835.

25. *Room of Archives* (Archivio Secreto), near the Braccio Nuovo. Founded by Pius IV. Many documents have made a journey to Paris and back.

26. *Vatican Library* (Biblioteca), founded by Nicholas V. who began with 7,000 MSS. It occupies the long west gallery, looking into the Vatican gardens, as well as a branch across the interior courts. This branch, constructed in 1588, by Sixtus IV., and ornamented with frescoes by Gaëtani, etc., is 216 feet long; while the great gallery is nearly 1,000 feet, terminated by the museum of Christian Antiquities and a fine staircase at one end, and by the Profane Museum at the other end. It contains a malachite Christ and Vase, from the Emperor of Russia, and several other vases, and is adorned by frescoes; and the French Prince Imperial's christening font. The walls, etc., are covered with arabesques. Open daily, from nine, for readers.

The MSS. in which this library is peculiarly rich, now number nearly 24,000, Latin, Greek, and Oriental, shut up in bookcases. Among the Oriental MSS., are 71 Ethiopian, 10 Chinese. The printed books number 30,000 placed in the Borgia Rooms, at the southern end. Among the most remarkable MSS are:—Greek Bible of the third and fourth centuries, called the Vatican Codex. It is a quarto volume in red morocco, about 4½ inches thick, and was printed in 1857 by Cardinal Mai. Illustrated Virgil, of 5th century. Terence, of the 8th century. Petrarch's *Rime*. Part of Tasso's *Gerusalemmo*. Cicero's Republic, a palimpsest deciphered by Cardinal Mai. Henry VIII.'s MS. book on the Sacraments, written against Luther, for which he received the title of *Defensor Fidei*, Defender of the Faith. Henry VIII.'s letters to Anne Boleyn. These are always shown to English visitors. Luther's MSS. Illuminated Virgil, of the 4th or 5th centuries. Dante's Divina Commedia, illuminated. Gregory Nazianzen's Homilies, illuminated, of the 11th century. Four Gospels, of the 10th century, illuminated.

27. *The Profane Museum* (so called, in opposition to that of Christian Antiquities), contains nothing very remarkable. In a Cabinet at the end are some metal ornaments; with a piece of a Roman barge, found at the bottom of Lake Nemi.

28. *Sacred Museum*, or Museum of Christian Antiquities, founded by Benedict XIV. It contains various articles used by the early Christians in their rites, as lamps, chalices, rings, cups, vases, etc. An ivory bas-relief of the Descent from the Cross, designed by M. Angelo. Some curious early paintings on wood, in distemper, by Greek or Byzantine masters; one is a portrait of Charlemagne.

29. *Papyrus Cabinet* (Stanza de' Papiri), containing the Acts of the 10th, 11th, and 12th centuries, on papyrus. Frescoes, by Mengs. The decorations of the room are all Egyptian.

30. *Room of Byzantine*, and *Early Italian Masters*. Specimens of Margharitone, Cimabue, Giotto, Masaccio, Fra Angelico, etc., collected by Gregory XVI.

31. *Vatican Manufactory of Mosaics.*—"Two long rooms are devoted to it, with presses on each side containing the materials used, which are a kind of earthenware manufactured for the purpose, and not stones of various colours as we had supposed; that being the case at Florence. They are, however, in shades and colours of all kinds. Each artist engaged had before him a rather coarse but spirited painting of a Pope, whose likeness he was taking for the new church of St. Paul; and this he copied in mosaic as closely as the nature of the material allowed him; fixing small and properly shaped pieces of the earthenware into a cement, which is previously laid on to the portion he can execute before it dries. It seemed most tedious work; for every piece has to be selected of the proper shape and size, and fitted into those that have been arranged before it. As these heads of the Popes were to be placed very high in the new church, they were large and coarse; but one man was making a copy of Murillo's beautiful picture of St. Catherine; another of Raphael's Madonna della Seggiola; which were much finer and more tedious. These would take several years to execute — the single heads about twelve months each; but the larger pictures in St. Peter's are not completed under twenty years."—*Miss Catlow's Sketching Rambles.*

32. *Aldobrandini Chamber*, so called from a remarkable ancient painting, the Marriage of Peleus and Thetis, found 1606, in a Roman house on the Esquiline, and sold by Cardinal Aldobrandini to Pius VII., for the large sum of 10,000 crowns. Prior to the discovery of the Battle of Issus and other subjects at Pompeii, it was regarded as an almost unique specimen of Roman art, and was valued accordingly. It is on stucco, and contains ten figures in three groups, done with great merit in respect of composition, drawing, and colour. Some other paintings of equal antiquity found 1830, in Via Graziosa, are seen here. The roof has frescoes by Guido. Two chairs of wood and ivory, presented to Pio Nono by the Bishops of Etruria.

33. *Cabinet of Medals.*—Some of the rarest specimens were stolen 1848-9. Between this and the Loggia of Raphael, are the

34. *Borgia Apartments*; four rooms now full of printed books, but formerly the residence of Alexander VI. (Borgia). They are decorated with stuccoes by G. d'Udine and P. del Vaga; frescoes by Pinturicchio, and ancient bas-reliefs. One room contains Pius VII.'s collection of engravings.

35. *Vatican Gardens* (Giardini Pontificio).—That part of the interior court, between the Bracio Nuovo and Museum, is called the Giardino della Pigna, from a large bronze pine which came from the Pantheon. It contains two bronze peacocks, and other antiquities; also a tank of water, in which floats a man-of-war squirting out water from her ports. The larger garden is to the west of the Library, and sloping up the Vatican hill to the city walls. It contains the Villa Pia, or Casino del Papa, built for Pius IV., by P. Ligorio, in the style of an antique villa, and restored by Leo XII.

QUIRINAL AND LATERAN PALACES.

Quirinal Palace (al Quirinale), at Monte Cavallo, is the summer residence of the Pope, being more healthy than the Vatican. Begun 1574, by Gregory XIII., from the designs of F. Ponzio, and completed by Mascherino and D. Fontana. That part called the Famiglia, is the work of Bernini and Fuga. Open, 10 to 2, by application to the Pope's Chamberlain, through the Consul or a banker.

The principal court is 503 feet (?) long, and surrounded by a portico on three of its sides. It contains some choice paintings by great masters. Thorwaldsen's bas-relief of the Triumph of Alexander; pieces of Gobelins tapestry; also frescoes by Albano, with Guido's Annunciation, in the private chapel. The embroidered vestments deserve notice.

The large garden behind the palace was added by Urban VIII. Open, 8 to 12, by order, as above, when the Pope is away. It contains a kind of musical fountain, made by jets of water; and a Casino, by Fuga.

The name is derived from the Quirinus, or Temple of Romulus, which stood on the hill opposite the gardens. In front is the Piazza di Monte Cavallo, with its obelisk, 45 feet high; a granite fountain; the horses, which give name to the locality; and the Consulta Palace. Fine views of the city and up the Porta Pia road.

Here the Cardinals meet in Conclave (*i.e.* locked up) to choose a new Pope, on the tenth day, or day after the funeral of his predecessor. During the interregnum a Cardinal Chamberlain enjoys supreme power, and may even coin money in his own name. The Sacred College, when full, consists of 6 Cardinal bishops, 50 Cardinal priests and 14 Cardinal deacons. The Pope must be an Italian, and be 55 years old. Two-thirds of the Cardinals must elect him; but France, Austria and Spain have each a veto on one name. When Gregory XVI. was chosen the Cardinals had been sitting for 50 days, without coming into the open air. This election was made known by a voice from the window, "Annuncio vobis gaudium magnum. Habemus Papam, R. E. Dominum Cappellari, qui nomen assumpsit Gregorius XVI."

The new Pope appears, with the golden cross carried before him, and blesses the people for the first time. Next day a state service is held at St. Peter's. The Pope is borne on his throne, preceded by the peacock's feathers, and intones "Tu es sacerdos magnus," at the high altar. The Cardinals kiss his feet and hands and are embraced by him, with the *osculum pacis*, or kiss of peace. He is next consecrated as bishop.

Lateran Palace and Museum, adjoining the Church of St. John Lateran (S. Giovanni in Laterano). The palace was built by D. Fontana, for Sixtus V., and afterwards deserted. Gregory XII. began the Museum of antique marbles, paintings, etc., by removing hither many objects from the growing collection at the Vatican, when the Borgia Rooms were cleared to make way for the printed books. Open, 10 to 4, by a fee to the custode.

It contains bas-relief of senators and lictors, from the Trajan Forum. The Braschi Antinous, from Villa Adriana, 11 feet high, bought by Gregory XVI., for 11,000 crowns. Sophocles, found at Terracina. Mosaics of Athletes, from the Baths of Caracalla. Statue of St. Hippolytus, bishop in the 3rd century. Paintings from the Catacombs (copies). Among the paintings are—Guercino's Assumption; G. Romano's Martyrdom of St. Stephen; F. F. Lippi's Coronation of the Virgin; A del Sarto's Holy Family.

The **Museum of Christian Antiquities* was formed by the present Pope, in 1854, and is a very interesting collection of sarcophagi, frescoes, and inscriptions gathered from early Christian graves in the Catacombs. At the end of the gallery is the now famous statue of **S. Hippolytus*, the martyr, a disciple of S. Irenæus, and Bishop of Portus, in the earlier part of the 3rd century. Portus was the northern mouth of the Tiber, where a tower of the church of St. Hippolytus still remains. The marble statue, probably the oldest *Christian* statue existing, was found in a mutilated state, in 1551, in a suburban cemetery on the Via Tiburtina, near S. Lorenzo's church, was repaired by Pius IV., and transferred from the Vatican by Pius IX. It is a sitting figure dressed in a pallium; and is identified by the Greek inscriptions on the chair. A few years ago, a lost treatise of S. Hippolytus was discovered in the convent of Mount Athos, which has been turned to account by Bunsen, Wordsworth, and other writers, in their works on the early history of the church. Near the statue of Hippolytus, is this epitaph to a young lady, with her figure in the attitude of prayer, dressed in a pelisse, laced boots, etc.:—

"BELLICIA FEDELISSIMA VIRGO IMPACE IIIIX CALENDAS BENTURAS SEPTEMBRES QVEVIXIT ANNOS XVIII." (Felicia, a most faithful maiden. In peace. 6th of the coming calends of September. Who lived 18 years).

There are 54 or 55 sculptured sarcophagi, of great interest. No one is allowed to sketch them, but memorandums may be made. The favourite subjects are the Smitten Rock, Daniel in the Lions' Den, Noah's Ark, Creation of Man, Sacrifice of Isaac, History of Jonah; and the Birth, Life, and Miracles of Christ (see *S. Maria Maggiore*). Our Lord is nearly always represented as a beardless young man; not with a beard and parted hair.

THE CAPITOL.

The *Capitol*, with which name the greatness of Rome is so much identified, stands on the slope of the Capitoline Hill, at the north end of the Forum and the Via Sacra, and is reached by steps, which were first opened at the visit of Charles V., in 1536. All that remains of the ancient glories of this famous site are some massive foundations of buildings and the Mamertine Prison, under Giuseppe's church. Campidoglio, or campi d'oglio *i.e.* the Oil Field, which is now the common name of this sacred locality, is not worse than Campo Vaccino, or Cow Market, the common name of the Forum. A depression on the top is called Intermontium.

The modern Capitol or square of palaces, so called, as designed by M. Angelo, and completed by Della Porta, is a monumental building, with three porticoes or fronts facing the Piazza del Campidoglio. The Museum and Palace of the Conservatori were begun by M. Angelo, about 1542, and are "early specimens of the style of Corinthian pilasters, running through two stories, which afterwards became so fashionable, and, it must be admitted, are used here with a vigour, which goes far to redeem the impropriety of their introduction."—*Fergusson.*

Near the steps—are two Lions (at the bottom), of Egyptian basalt, pouring water into marble basins, placed there by Pius IV. Colossal statues (on the top) of the Twin Brethren, Castor and Pollux, and their horses, found in the Ghetto, in the 16th century. Two marble statues called the Trophies of Marius, found on the Esquiline. Statues of Constantine and his son, from the Baths of Constantine. A miliary (or mile) stone of Vespasian's time, from the Appian Way, marked "I," paired by a modern imitation. In the piazza stands the unique bronze equestrian statue of **Marcus Aurelius*, which, after many changes, was fixed here by Paul III., in 1538, on the spot where Arnold di Brescia was burnt. Petrarch was crowned with laurel on the Capitol, 8th April, 1341; and Rienzi, the last of the Tribunes, was killed by the mob as he descended the steps, in 1354, seven years after he had been proclaimed from the same spot. Around the piazza are the Palace of the Senator (or Mayor) of Rome, in the middle; the Palace of the Conservatori (or Aldermen), on the left; and the Museum of the Capitol. The Tarpeian Rock is near the Conservatori Palace; and the summit of the Capitoline is occupied by the Ara Coeli Church.

Palace of the Senator is on the site of the Roman Tabularium, and was built by Boniface IX. M. Angelo designed the basement and stairs; the rest was the work of Della Porta and Rainaldi. It was restored in 1850. The Nile and Tiber at Sixtus V.'s fountain, at the middle of the steps, are of the time of Antonine.

Palace of the Conservatori, or City Magistrates.—They, and the Senator, dress officially in black, with white collars; and their servants in crimson and yellow. Notice, in the entrance, the Lion tearing a Horse; a group admired by M. Angelo. Colossal Statue of J. Cæsar. Head of Domitian or Commodus. Bas-reliefs from the Arch of Marcus Aurelius.

Inside are seven or eight rooms, in which are several frescoes of subjects from early Roman history, by d'Arpino, Volterra, Zuccari, Carracci, Perugino; and pieces of statuary. Bas-relief of a Sturgeon. When a large one—a royal fish—was caught in the Tiber it was the custom to present it to the Conservatori of the city. The famous **Roman Wolf*, suckling Romulus and Remus, the founders of Rome. Their figures are modern; but the she-wolf is supposed to have been the one spoken of by Cicero. Fragments of the Fasti Consulares, *i.e.* chronological list of consuls, censors, etc., from the Tarquinii to Augustus; found near the church of Santa Maria Liberatrice, and put together by Cardinal A. Farnese.

The *Protomoteca* is a collection of modern works of art, founded by Pius VII.; with busts, etc., of illustrious Italians, painters, poets, musicians, etc., including M. A. Colonna, the admiral who fought at Lepanto, to whom a Triumph was granted. Several are by Canova, who formed the collection. Here is Leo XII.'s monument to Canova, by Fabris, with a fine bas-relief.

The Picture Gallery (Pinacoteca), founded by Benedict XIV. Among some noticeable things are Portrait of Guido, by himself. Guido's beatified Spirit ascending to Paradise. Guercino's Sibilla Persica. Velasquez, by himself. P. da Cortona's Rape of the Sabines; and Battle of Arbela. Claude's two Landscapes. Guercino's Santa Petronella, a fine work (copied in mosaic, at St. Peter's). Albano's Birth of the Virgin. Titian's Baptism of Christ. P. Veronese's Rape of Europa.

The Capitol Museum (Museo Capitolino), on the left hand of the piazza. Founded by Clement XII. and succeeding Popes. Open Mondays and Thursdays, 12 to 4; and other days for a small fee. In the court is the Marforio, a river god, found in the Via di Marforio, where the Forum of Mars stood. It was this one which used to carry on a witty correspondence with Pasquin. (See *Palazzo Braschi*, below).

Room of Inscriptions—122 Imperial and Consular, from Tiberius down to Theodosius.

Sarcophagus Room.—Fine sarcophagus of Pentelic marble, with bas-reliefs of Achilles. In this was found the famous Barberini, or Portland Vase, before its removal to England. It is of dark blue *glass*,—a discovery supposed to have been little known to the ancients, but proved to be a mistake by the many specimens found at Pompeii.

On the Staircase, as many as twenty-six pieces of an ancient Plan of Rome, found in the Temple of Romulus and Remus (under the church of SS. Cosmo and Damiano), in the Forum, and supposed to be of the time of Caracalla. It shows the positions of the Octavian Portico, the Emilian basilica, Julia basilica, Ulpian basilica, Baths of Titus, Marcellus Theatre, Theatre of Pompey, &c. Here is the famous Rostral Pillar, or Columna rostrata, which stood in the Forum—so called because three ships' beaks projected from each side of a shaft—erected B.C. 261, in honour of C. Duillius' victory over the Carthaginians. The Latin upon it is very ancient, like that of the Twelve Tables. It was restored by M. Angelo.

Bronze Room.—Bronze horse, found 1849. Iliac Table, with the events of the War of Troy. Mosaic of the four Pliny's Doves, from Villa Adriana, 1737; the work of Sosus. The Mithridates Urn.

There is a gallery of busts and other antiques.

Emperors' Room—Containing most of the Emperors down to Julian the Apostate, as well as Empresses; with bas-reliefs on the walls, and a fine statue of Agrippina in the middle.

Philosophers' Room—Including poets and busts of other eminent men. Many are anonymous or donbtful.

Saloon.—Hecuba, as a Præfica, or mourner; Jupiter, in black marble; Centaurs, in gray marble; Hercules, in gilt bronze.

Room of the Faun.—So called from a Faun in red marble, from Villa Adriana; Child, with a comic mask; Sarcophagus, with bas-relief of Thesus and the Amazons, much admired by Flaxman.

*Room of the *Dying Gladiator.*—So called from the famous statue of that name, found in Sallust's Villa; perfect for its anatomy. "It is marvellously simple, beautiful, and full of expression. The man is absolutely breathing, and yet dying; the only arm which supports the body is on the point of giving way, and then he must fall."—*Miss Callow.*

"I see before me the Gladiator lie.
He leans upon his head; his manly brow
Consents to death, but conquers agony,
And his droop'd head sinks gradually low."
Byron.

Amazon, a fine statue. *Antinous, from Villa Adriana; another fine statue, called the Antinous of the Capitol. Faun of Praxiteles, a copy.

Cabinet.—Open by giving a paul to the custode. Venus of the Capitol, in Pentelic marble; Cupid and Psyche; Leda and the Swan.

PRIVATE PALACES AND VILLAS.

Palazzo Altemps, in Piazza Fiammetta, facing St. Apollinare church. Built 1580, by M. Lunghi the elder, and B. Peruzzi. The chapel contains a Virgin on wood, by Raphael, it is said, and the remains of Pope Anicetus, brought from the Catacombs in 1530. Open 17th April. Not far from this palace is a house, in the frieze of which is the History of Niobe, painted in chiaro-scuro by P. da Caravaggio, much faded.

Palazzo Aldobrandini, in Via di Quirinale, a large palace, facing the convent of S. Domenico e Sisto, and the church of S. Silvestro. They occupy the site of the Baths of Constantine.

Palazzo Albani, in Via delle Quattro Fontane. Now the property of Queen Maria Christina.

Palazzo Altieri, Piazza del Gesu, a large house; built 1670, by G. A. Rossi. The cornice has a row of

stars (made of shell-work), which figure in the family arms.

**Palazzo Barberini*, Strada delle Quattre Fontane, one of the largest in Rome, on the site of the Temple of Flora; a large and picturesque building, begun about 1624, by Cardinal F. Barberini. The recessed façade, in three stories, is by Borromini. Two fine broad spiral staircases, by Borromini and Bernini. The *Triumph of Glory, by P. da Cortona, fills the vault of the saloon.

Gallery of pictures, in three rooms, open 1 to 4. Notice Raphael's Fornarina. Portrait of Beatrice Censi, by Guido, who saw her on the scaffold. Claude Lorraine's Landscape. Holy Family, by A. del Sarto. On the wall of the court is an inscription from Claudian's Arch, commemorating his conquests in Britain, begining "TI. CLAVDIO. CÆS AVGVSTO," and ending "GENTESVE. BARBARAS PRIMVS. INDICIO. SVBEGERIT." Thorwaldsen's studio was near this palace.

Library of 50,000 vols., 7,000 MSS., including some of Petrarch and Tasso. Open Thursdays, 9 to 2.

Gardens, and statue of Apollo. The Capuchin Church is near this.

Palazzo Borghese, in Piazza Borghese, via della Fontanella. Borghese (which means a burgher) was the name of Paul V.'s family, by whom this large and handsome palace was erected. Begun 1590, by M. Lunghi, for Cardinal Dezza, and finished by F. Ponzio. The arcaded court is surrounded by 96 coupled granite pillars, with four colossal statues. Picture Gallery in 12 rooms, open daily, except Saturdays and Mondays, 10 to 3. A grand staircase, wide, straight and easy, leads to the Sala or common hall, on the first floor, whence you command the whole, through lines of marble doorways. Notice, portrait of Savonarola, by F. Lippi. Portrait of a Cardinal, by Raphael. Portrait of Cæsar Borgia, by Raphael. Entombment, by Raphael, painted when he was only 24. Francia's St. Stephen. Portrait of Raphael, by T. d'Urbino. Garofalo's Madonna. Danäe, by Correggio. Del Piombo's Christ at the Column. Cumæn Sibyl, by Domenichino. Diana Hunting, by Domenichino. Albano's Seasons. Holy Family, by Fra Bartolommeo; ditto, by Del Sarto. P. Potter's Cattle. Frescoes and Arabesques, by Raphael, from Villa Borghese. Sacred and Profane Love, by Titian. Titian's Graces. Portrait of Pordenone, by himself; with his family. Entombment, by Vandyke; with some other Dutch masters.

Palazzo del Bufalo, near the Propaganda, known by the buffalo's head carved over it. Next to it, No. 14 in the Court, is seen just the top of an arch of the Vergine Aqueduct, now buried in the soil, which has accumulated here. Facing the palace is the Nazzareno College.

Palazzo Bonaparte (formerly Rinuccini), at the corner of the Corso and Piazza Venetia, built 1660, by Rossi. Here Madame Letizia, the mother of Bonaparte, died. It belongs to Prince Joseph Bonaparte, the son of the Prince of Musignano.

Palazzo Braschi, in a corner of Piazza di Pasquino, built for Paul VI., by C. Morelli. A fine marble staircase, with antique statues, and 16 pillars of Oriental red granite. At a corner of the palace is the old mutilated statue, called *Pasquino*, from an epigrammatic tailor who lived close by, and from whom we get the word pasquinade. "In his shop the wits of the city used to meet, to gossip over the events of the day. Afterwards, the Romans attached to the pedestal of this statue any witticism they wished to circulate, either on political or social subjects; the replies being placed on another statue (Marforio) near the Forum. When this latter was removed to the museum of the Capitol, the Pope ordered Pasquino to be carried away also; but the owner of the palace objecting to its removal, it has ever since remained, and is still occasionally used as an organ of public opinion."

Palazzo Campana, corner of Strada del Babuino and Piazza del Popolo. Part of a fine collection of Etruscan and other antiquities, made by the Marquis Campana. Much of it was sold to the Emperor of Russia in 1861. His terra cotta bas-reliefs and other objects, which were in pledge at the Monte di Pietà, of which he was director, have been bought by the French, and are now at the Palais de l'Industrie, Paris.

Cancellaria, Palazzo della, next to S. Lorenzo Church, between Piazza Navona and Piazza Farnese; the seat of the Cardinal Vice-Chancellor. Built by Bramante, for Cardinal Riario, and cited as one of the best works of the architect; but the portico was added by Fontana, of travertine taken from the Coliseum, etc., 300 feet long, 85½ feet high, in three stories, the lower being rusticated, the two upper ornamented with plain pilasters. The portico is supported by four granite pillars taken from the old church of S. Lorenzo in Damaso, and supposed to have been part of the Theatre of Pompey. In 1848 it was occupied by the Roman Parliament; and it was on the steps that the Chancellor Rossi was assassinated on 15th November.

Palazzo Cenci, in the Ghetto, on the site of the Theatre of Balbus, now called Monte Cenci; a dismal-looking house, now almost deserted.

Palazzo Cesarini Sforza, via Banchi Vecchi, near Piazza Sforza, on the site of the house of Cardinal L. Borgia (Alexander VI.)

Palazzo Chigi, on one side of Piazza Colonna. Built by G. Della Porta and C. Maderno. A gallery of pictures and library, in four rooms, not open to the public. Among the MSS. are letters of Henry VIII. and Melancthon.

Palazzo Cicciaporci-Falconieri, near Ponte S. Angelo; an unfinished building, begun by G. Romano. The Church of SS. Celso e Giuliano, and the trattoria, or eating-house of Fontanelle, once frequented by Raphael, G. Romano, etc., are near this palace.

Palazzo Colonna, Piazza dei SS. Apostoli, the residence of the French Embassy, and known by the column in the arms over the gate. A Doric colonnade in the court contains an allusion to the family name, one of the most ancient and illustrious in Rome, styled by Petrarch, the Glorious Column, on which Italy rested her hope. Built by Martin V. Three or four bridges over the Via Delle-Caunelle unite the house to the gardens sloping up the Quirinal. Gallery open daily, in five rooms. Chiefly Italian artists. Notice portrait of Vittoria Colonna,

by Muziano. Another Colonna, by Vandyke; Titian's O. Panvino; Bonifacio's Holy Family; ivory bas-reliefs, copied from M. Angelo and Raphael. Great Hall, or Galleria—Frescoes in honour of the Colonna family; Titian's Holy Family; Portrait, by P. Veronese; Giorgione's G. S. Colonna; the Colonna Bellica, with a figure of Mars on it, a small twisted Gothic pillar of mediæval times. In the gardens are remains which belonged to the Baths of Constantine, on the Quirinal.

Palazzo della Consulta, on Monte Cavallo. Built by Fuga, in the 18th century.

Palazzo Corsini, behind Villa Farnesiana, in Trastevere, near Porta Septimiana. The large gardens slope up towards the Janiculum, on the site of the villa of S. Severus, and his son Geta. Built by the Riari family, and enlarged by Fuga, for Clement XII. Gallery in ten rooms, open daily, except Sundays. It has a handsome staircase. Portraits by Titian, Vandyke, Holbein, etc.; Raphael's Fornarina; C. Dolci's Virgin and Child; Murillo's Virgin and Child; A. del Sarto's Virgin and Child. Paintings by Guido, Guercino, etc.; Titian's Charles VII.'s sons; S. Rosa's four Battle-pieces. Landscapes by Poussin, Claude, Canaletto, and others. Library, of 60,000 volumes, 1,300 MSS., 10,000 engravings.

Palazzo Costaguti, Piazza delle Tartarughe. Frescoes by Albano, Guercino, Romanelli, etc. Near this is the Boccapaduli Palace, once the residence of the Poussins.

Palazzo Doria-Pamfili, in the Corso. A large palace, begun by Cardinal Santorio, and which came at length, through the Pamfili family, to the Dorias of Genoa. It is the work of different architects. The façade, by Borromini, though absurd and overcharged, looks grand when seen down the Corso. The Court is said to be by Bramante. Gallery of nearly 800 paintings, in fifteen rooms. Notice, portraits of Lucrezia Borgia, by P. Veronese; of Machiavelli, by A. del Sarto; Jansenius and A. Doria, by Titian; Andrea Doria, by S. del Piombo; Innocent X., by Velasquez; of Bartolo and Baldi, by Raphael; Sassoferrato's Holy Family; two fine Claudes; Titian's Abraham and Isaac; A. Carracci's Dead Christ; and Da Vinci's Joan of Aragon. Landscapes by Poussin, Titian, A. Carracci, etc. It occupies the site of the porticoes of the Septa Julia, of which there are remains beneath.

Palazzo Falconieri, near the Morte Church and Via de' Giulia. Built by Borromini. Cardinal Fesch, the brother of Napoleon, died here.

**Palazzo Farnese*, in Piazza Farnese, near the Tiber, one of the largest and best designed palaces in Rome, and belonging to the ex-King of Naples; on a space, 260 feet by 190 feet, designed by Sangallo, for Cardinal Farnese, Paul III. Here the ex-King lives, with his shadowy court. The principal front, built 1544, in three stories, of simple design, is 190 feet long, 97 feet high, and is of brick, faced with travertine from the Coliseum, etc.; its fine cornice, is by M. Angelo. Bold and deep arcades, surrounded by a square court (90 feet each way), by M. Angelo; it contains the sarcophagus of Cecilia Metella; but the Farnese Hercules, etc., which adorned it, are at Naples. Some rare statues from this collection, as the Mercury, Diadumenos, Faun and Infant Bacchus, Apollo, etc., have been lately sold to the British Museum. Della Porta finished the palace in 1589, by adding the rear face, with its arcades in the middle.

Gallery, 62 feet long, remarkable for the **frescoes* of the two Carracci, assisted by Domenichino and Guido. Annibal Carracci worked at them for eight years, and received only 500 crowns from his employers. The subjects are all mythological. The hall by Zuccari, Vasari, etc. In the Piazza facing the palace is a handsome fountain with two granite urns, with St. Brigitte's hospital and chapel, for the use of the Swedes. The English College of St. Thomas is near.

Behind the Palace is the Morte Church, belonging to a brotherhood, which looks for dead bodies in the Campagna to give them Christian burial. It has a bone house beneath. Open in November. In an old palace, hard by, near the Campo dei Fiori, the bronze Hercules, now in the Vatican, was found 1864.

Palazzo Farnesina, or Villa Chigi, on the Tiber, in Trastevere. Its front in two stories, is recessed between projecting wings. It was built by B. Peruzzi, for Chigi, the rich banker of Leo X's reign, afterwards bought by Cardinal A. Farnese, and is now the property, with the Palazzo Farnese, of the King of Naples. Neapolitan students are sent here. Here are the celebrated 12 **Frescoes of Raphael*, painted from his designs, by S. Romano and others, and restored by C. Maratta. Subject, the Fall of Cupid and Psyche. Another frescoe, the Triumph of Galatea, painted by himself, about 1514. Ceiling, by D. da Volterra and S. del Piombo. A colossal head, traced in charcoal, by M. Angelo, is still here. He drew it one day when he called to see Volterra. It is called his "visiting card." Other paintings, by B. Peruzzi and Sodoma.

Palazzo di Firenze, Via de' Prefetti, said to be by Vignola.

Palazzo Gabrielli, formerly Orsini, stands on an artificial hill, called Monte Giordano, supposed to cover the ruins of the amphitheatre of Statilius Taurus.

Palazzo Giraud, Piazza Scossacavalli, one of the best works of Bramante, in the style of the Cancellaria, also by him; bought by Prince Torlonia, the banker, 1830. Near is the Convertendi, for converts to Romanism.

Palazzo Gaëtani, facing Santa Lucia Church, Via Paganica. Built by Ammanato. It is near the Ghetto.

Palazzo Giustiniani, near the Post Office. Built by Fontana and Borromini, on the site of Nero's Baths. Its collection is gone; but some antiques still line the walls of its court. The family eagle is seen in the capital. Caravaggio painted some years for this house, but his works are dispersed.

Palace of the Inquisition, or Holy Office, behind St. Peter's; a large building, now used as a barrack for the French legion.

Palazzo Lancelotti, at the end of Via S. Apollinare, Piazza Navone. Built, 1560, by F. da Volterra and Maderno; but the portico is Domenichino's. It has a Diana, and a Modesty, in the court.

Palazzo Lanti, near Piazza S. Eustachio. The work of Bramante. A statue of Bacchus and Ino, and fountain, in the court.

Palazzo Linote, near the Cancellaria, in a small turning, called Vicola dell' Aquila. It has the Farnese fleur-de-lis upon it, and is attributed to B. Peruzzi.

Palazzo Longhi, in Via Paganica, built by Vignola.

Palazzo Madama, now the Post Office, and Ministry of Finance, near the Giustiniani Palace, begun by L. Cigoli, for Catherine de' Medici, but left unfinished. Here the drawing of the Government Lottery takes place every Saturday.

Palazzo Maccarani, a neglected building near the Pantheon, designed by G. Romano.

Palazzo Massimi, Via S. Pantaleo, one of the best works of B. Peruzzi, built 1532, for Pietro Massimi, next to the house of Angelo Massimi, by the same architect, but at a different angle. The elegant carved façade has a portico of six pillars. A fountain in the court is of later date. The statue of Discobolus is here, with a chapel of St. Philip Neri, open 26th May. In 1435, two Germans established the first printing office in Rome, near this palace; they began with St. Augustine's "*Civitate Dei*."

Palazzo Mattei, between Via de' Funari (or cord-maker's) and Via Santa Caterina, north-west of the Capitoline; built out of the ruins of the Circus Flaminius, by C. Maderno, 1615. A fine cornice, with a collection of statues, bas-reliefs, frescoes, and other paintings, by Pomerancio, Lanfranco, Da Cortona, Domenichino, etc.

Palazzo Marescotti, in Via dei Cestari, near the Piazza della Pigna and the Pantheon; a large house by G. della Porta.

Palazzo di Monte Citorio, or Curia Innocenziana, the seat of the Courts of Justice, and Minister of Police, where passports are obtained. Built by Bernini and C. Fontana, 1650, in the reign of Innocent XII., who gave it his name. It is on the site of the Forum of Antonine.

Palazzo Odescalchi, formerly Bracciano, opposite the church of the SS. Apostoli, near the Corso. An unfinished structure, by Bernini and C. Maderno, with a marble gallery.

Palazzo Orsini, in Piazza Montanara, on the site of the Theatre of Marcellus, part of which is incorporated with it below.

Palazzo Ossoli, built by B. Peruzzi, 1525.

Palazzo Pamfili, next to S. Agnese church, to the south-east of Piazza Navona; built for Innocent X., by Rainaldi, 1650, with a painted ceiling by P. da Cortona. Notice the family fleur-de-lis in the capitals.

Palazzo Palma, built 1506, by Sangallo, a work of taste and simple design.

Palazzo Pio, near Piazza di Campo di Fiore and the Cancellaria. In the basement are remains of the Temple of Venus, which formed part of the Theatre of Pompey, the first theatre built in Rome, close to which Cæsar was assassinated, in the Circus Pompeia.

Palazzo Pontificio; or Papal Palace. See the *Vatican* and *Quirinal*, page 179.

**Palazzo Rospigliosi*, Via del Quirinale, on the site of the Baths of Constantine. Begun by Ponzio for Cardinal S. Borghese, and enlarged by C. Maderno for Cardinal Mazarin. It was the seat of the French Embassy in the last century, before the removal to the Colonna Palace. Guido's celebrated *fresco of* **Aurora* is in the ceiling of a pavilion in the garden, with a looking glass below to reflect it. To be seen Wednesdays and Saturdays. "I often visit it. It is a picture, the very type of haste and impetus; for surely no man ever imagined such hurry and tumult, such sounding and clashing. Painters maintain that it is lighted from two sides; they have my full permission to light theirs from three if it will improve them; but the difference lies elsewhere."—(*Mendelssohn.*) The horses are the favourite bronze colour of the Borghese family.

Palazzo Ruspoli, on the Corso, opposite Via de Condotti, over the Caffé Nuovo. Built, 1586, by B. Ammanati, a Florentine. The grand staircase, of 115 marble steps, by the younger M. Lunghi. It is admired for its simple Florentine style, as opposed to the more ornamental style which prevailed at Rome. The ground floor is a coffee-house where some crocchi or clubs meet.

Palazzo Sacchetti, in Via Giulia, built by Sangallo for his own residence; with an inscription "*Tu mihi quodcunque hoc rerum est*," referring to his obligations to his patron Paul III.

Palazzo Salviati, in the Lungara, in Trastevere, near the Botanic Garden (Orto Botanico). Built by N. di Bacio Bigio, in the Florentine style.

Palazzo Santa Croce, in Piazza Bianca, a large and elegant building near the Ghetto.

Palazzo Sciarra, in Piazza Sciarra, in the Corso. Built by A. Ponzio, with a good Doric marble gate. A collection of pictures, in four rooms. Open on Saturdays. Among these are Titian's Madonna and Bella Donna; Claude's Flight into Egypt; Da Vinci's Modesty and Vanity contrasted; Raphael's Violin Player; Guido's Magdalene delle Radice, so called from the roots she eat; Titian and his Family, by Titian.

Close to this, in the Corso, in 1641, Urban VIII., found at the depth of 18 feet, remains of the Arch of Claudian, erected by that emperor in honour of his conquests in Britannia. A medal (with a figure of the arch) is in the Vatican. See *Palazzo Barberini*, page 188.

Palazzo Simonetti, now the Roman Bank, in the Corso, facing the church of St. Marcellus.

Palazzo Sora, near the church of Santa Maria della Pace. Built by Bramante.

Palazzo Spada (sword), Via Capo di Ferro, is known by the niched statues in its front. Built by G. Mazzoni, and rebuilt by Borromini. A deceptive bit of perspective in the colonnade of the court, is by the latter. The Wars of Centaurs are seen in bas-relief. Gallery in five rooms, open daily. Here is the famous colossal **Statue of Pompey*, found 1552, near the Cancellaria, and supposed to be that before which Cæsar was killed—

> "And thou, dread statue, yet existent in
> The austerest form of naked majesty;
> Thou, who beheldest 'mid the assassins' din,
> At thy bathed base the bloody Cæsar lie."—*Byron.*

When found, there was a dispute as to the ownership, upon which the courts ruled that it should be divided; one claimant to have the head, and another the trunk. This wise decision was met by Julius III. buying the statue for 300 crowns. In the siege of 1849, shots struck the room on both sides, without damaging the contents. Here also are a figure of Aristotle, and eight bas-reliefs of classical subjects, from the church of S. Agnese, outside the walls, including the Bellerophon, Paris, Dædalus, Archemorus, etc.

Palazzo Strozzi, in Piazza delle Stemmate, was built by C. Maderno. It faces the church of the Stimmate di S. Francesco, which contains some frescoes by L. Gazzi, and stands in the Gardens of the Baths of Agrippa.

Palazzo Torlonia, in Piazza di Venetia. It was the Palazzo Bolognetti, before its purchase by Prince Torlonia, the banker, and has been restored by Carretti. Collection of Flemish and other masters, not open to the public. Copy of the Loggie arabesques of Raphael; Hercules and Lycas, by Canova.

Palazzo Valentini, between two churches, facing the Trajan Column, on the site of the Forum.

Palazzo di Venetia, at the end of the Corso. A large and simple mediæval pile, built by G. da Majano, 1460; given, in 1561, by Pope Pius IV., for the Venetian Republic; now the seat of the Austrian Embassy. A smaller Palazzo di Venetia, is the work of B. Pintelli.

Palazzo Vidoni, in Via del Sudario, facing the church of the Santo Sudario. Originally designed by Raphael, and still incomplete. It was formerly the seat of the Caffarelli and Stoppani families. Here is a fragment of the fasti of Varrius Flaccus.

M. Angelo's House, was near the Capitol.

Raphael's House, in which he lived several years down to his death (it was rebuilt in 1705), was No. 124, Via de' Coronari, near Ponte S. Angelo. It contains a faded portrait by C. Maratta.

Poussin's House. No. 9, near the little Piazza della Trinità, and the Church of Trinità de' Monti. Those of Claude Lorraine and S. Rosa are near it.

Pietro da Cortona's House, in Vicola della Pedacchia.

Zucchero's House, now called the Palace of the Queen of Poland, at the north end of Via Sistina.

Gibson's House is No. 4, Via della Fontanelle.

Story's House is No. 14, Via di S. Niccolò di Forentino. Mr. Story is the accomplished author of *Roba di Roma*; a delightful book about Rome, in two volumes.

Rienzi's House, or Casa di Pilato, facing the Ponte Rotto and Temple of Fortuna Virilis. Rebuilt by Cola di Rienzi, the last tribune, in the 14th century, on the site of a former house inhabited by another Roman patriot, the Consul Crescentius, three centuries before.

VILLAS.

These are country houses outside the walls, in the midst of formal gardens, ornamented with terraces, fountains, statuary, etc., in what is called the Italian style.

**Villa Albani*, outside Porta Salara, Rome, an elegant villa, built by C. Marchioni, in the 18th century, for Cardinal Albani, a man of great taste. Its present owner is Count Castellbarco. This choice collection, arranged by Winckelmann, the well-known antiquarian critic, and illustrated in his "Storia dell' Arti" and "Monumenti Inediti," still ranks after those of the Vatican and Capitol, though many of the best things were taken to Paris by Napoleon, or sold to the King of Bavaria. Open on Tuesdays. It commands fine prospects of the Alban Hills, Apennines, etc.

Casino – Among the statues, busts, bas-reliefs, and mosaics, are — Basket-bearing Caryatides, in the vestibule; Marriage of Thetis, bas-relief; Minerva and the ship Argo, bas-relief; Diogenes in his Tub; Antinous, a bas-relief from the Villa Adriana; Parnassus, in the ceiling of the gallery, the best work of Raphael Mengs; Apollo Sanroctonos, a bronze Praxiteles, found on the Aventine; Hercules Farnese, a bronze copy; Labours of Hercules, in a fine marble basin. Billiard room and coffee room, in the garden, with a round portico on twenty-six granite pillars.

Villa Borghese, outside Porta del Popolo; built by Cardinal Borghese, nephew of Paul V. Prince Camilla Borghese married Napoleon's sister, Paulina, and sold the best part of the collection to the Emperor, for removal to the Louvre. In the casino is a gallery of ancient and modern works, on the first and second floors. Portico—Bas-reliefs from the Arch of Claudius. Saloon—Frescoes, by Rossi; arabesques, mosaics, etc. Room 1, Juno; 2, Amazon, Hercules; 3, Apollo; 4, Gallery of paintings; 5, Hermaphrodite; 6, Tyrtæus; 7, Egyptian room. On the Second Floor: — Apollo and Daphne, by Bernini; Statue of Princess Paulina, as Venus Victrix, by Canova. The Park, three or four miles in extent, is open on Saturdays, from 12 to 4. Its laurel and myrtle groves were half-cleared for strategical reasons, by the government of 1849. Entrance, near the old Porta Pinciana. It contains a lake, temple, and hippodrome, grottoes, fountains, etc. On a statue is an inscription inviting the stranger to "come and go when he pleases, and ask for what he likes."

Villa Bonaparte (formerly Sciarra and Paolina), is just inside Porta Pia, close to the site of Porta Collina, on the old wall.

Villa Barberini, on the Via di Porta Pia, at the entrance of the Gardens of Sallust. His house, portico, etc., were ruined by Attila and his hordes, who entered the city on this side. There are traces of arcades and of a Temple of Venus.

Villa Ludovisi, in the Gardens of Sallust, on Monte Pincio, belonging to the Duke de Sora, of the Piombino-Buoncompagni family; built for Gregory XV.'s nephew, Cardinal Ludovisi, by Domenichino. The grounds, laid out by Le Nôtre, are within the walls, between Porta Pinciana and Porta Salara. Open, Thursdays, by special permission. *Guercino's* **Aurora*, a fresco, which may be compared with Guido's, at Palazzo Rospigliosi, is in one of the three casini, in the gardens. Here are Orestes and Electra; Head of Juno; Gaul killing his Wife; Pluto and Proserpine, by Bernini; Mars and Cupid; Pætus and Arria.

Villa Lante, on the Janiculum, in Trastevere, now the Convent of the Sacred Heart, and therefore not open to visitors. Near it is the Scalette Convent, or Nunnery of the Buon Pastore, to which bad wives are sent.

Villa Madama, about one mile from Porta Angelica, on Monte Mario, overlooking a picturesque valley, is so called after Charles V.'s natural daughter, Margaret of Austria, who married the Duke of Parma. It belongs to the ex-King of Naples, and is now a farm, the rooms being stored with fodder, and cattle driven through the saloons. It was built by Raphael and G. Romano, for Clement VII. The view commands a beautiful prospect of Rome—of the course of the Tiber, the Milvian Bridge, Mount Soracte, and the Sabine and Alban hills. On the way you pass a fine pine tree, mentioned by Wordsworth, in his poems:—

"I saw far off the dark top of a Pine."

Villa Massimi, on the Pincian, on the site of Sallust's Garden, as indicated by an inscription, "Horti maximorum in Sallu-tianis."

Villa Massimio, or Villa Giustiniani, near the railway terminus. Contains frescoes from Dante, Ariosto and Tasso, by Koch, Veit, Schnorr, Overbeck, and Furich, all German artists.

Villa Mattei, on the Celian. In the gardens is a small obelisk, broken off from a larger one.

Villa Medici, now the French Academy, near the Pincian Gardens. Rebuilt by Leo XI. (of the house of Medici), from designs by M. Angelo. Its collection was transferred to Florence, by Cosmo, III.; and in 1666 the villa was bought by the French Government. Part of the tunnel which carries Acqua Vergine to Piazza di Spagna, etc., may be seen. Horace Vernet had a small atelier in the grounds, and here he painted Mendelssohn's portrait.

Villa Merode, formerly Strozzi, near the Baths of Diocletian.

Villa Negroni, or Massimi, near the church of Santa Maria Maggiore, and the railway terminus. Its collection is in England; and the fine grounds are turned into a market place. Remains of the ancient walls of Servius Tullius are seen.

Villa Palatina, or Spada, on the site of the House of Augustus, or Palace of the Cæsars, in the Palatine. It is in the Chinese style, and has some frescoes of Raphael, restored by Camuccini.

Villa Pamfili Doria, one mile from Porta S. Pancrazio, is one of the largest at Rome. Built by Algardi, for Innocent X. It has shady pine walks, and commands a good view of St. Peter's. In 1849, at the siege of Rome, it was the head-quarters of Garibaldi. People come here to gather violets and anemones in early spring. Baron Ricasoli's villa stands next to it.

Villa di Papa Giulio, about 6 miles from Porta del Popolo. Built for Julius III., by Vignola, with a small summer house, or Vigna, attached. Frescoes, by Zucchero. It is now unoccupied. About 2 miles in this direction is a purgative spring, called Acqua Acetosa.

Villa Torlonia, near the Porta Pia, within the walls, near the ancient Porta Nomentana. The *Villa Patrizi* is outside the Porta Pia, on the S. Agnese road; and further off is another *Villa Torlonia*, open on Wednesdays, by ticket from the owner.

COLLEGES, ACADEMIES, LIBRARIES, INSTITUTIONS, ETC.

THE UNIVERSITY.

Sapienza, or Archiginnasio, between Piazza S. Eustachio and Piazza Navona, was founded by Pius III., and Julius II., and finished by their successors. M. Angelo, Bella Porta (1575), and Borromini, had a hand in its erection. It is simple, and in good proportion. The chapel, with its spiral cupola, is by Borromini. Over the door is the verse, *Initium Sapientiæ Timor Domini*, whence the name is taken. It has a library, founded by Alexander VII., open daily, except Thursdays; and a collection of Roman fossils. Its Botanic Garden is in Trastevere. The professors of the Academy of St. Luke lecture here on painting, sculpture and architecture.

COLLEGES.

Collegio Romano, also called the Gregorian and Jesuits' College, near the Corso, facing the Doria Palace. Built 1582, for Gregory XIII., by Ammanati, round a large court. It belongs to the Jesuits, who here train 50 students, and have charge of the government Observatory. The organ of the Jesuits is the *Civilta Cattolica*, the only literary journal allowed to be published in Rome. The Kircher Museum contains several antiquities in bronze, marble, etc. Here is a very interesting **Graffito*, or caricature, found on the wall of a chamber in Cæsar's Palace on the Palatine, and excavated in 1857. It is a sketch or scrawl (meant to ridicule the Christians), of a man with the head of a donkey, stretched on a cross, with a legend signifying "Alexamenos is adoring his God." It was a common calumny against the early Christians that they worshipped an ass. The Cavalier De Rossi says it is the very earliest representation of the Crucifixion known to exist.

Notice, also, some epitaphs of Jews, from the catacombs, in Greek characters, with the seven-branched candlesticks, and often ending with the Hebrew word "shalom" (peace). Most Hebrew inscriptions begin with "Here lies," and end with "His sleep is in peace."

Collegio della Propaganda, in Via della Propaganda, near Piazza di Spagna. Begun by Bernini, 1627, and finished by Borromini. Founded by Gregory XV. for training converted natives of distant countries for foreign missions. It has a library of Oriental works, and an Oriental printing office. The Annals of the Propagation of the Faith are published here.

Nazzareno College, one of the largest in Rome, near the Propaganda.

Clementino College, close to the Diligence office, near the Ripetta; founded by Clement VII., for the education of children of good families.

***Convertendi*, in Piazza Scossacavalli; an asylum** for converts from heresy, built by Bramante.

The *English College*, or Collegio Pio, is annexed to the church of S. Tommaso, in Via Monserrato. The *Irish College*, to S. Agata, in Via Mazzarini. The *Scottish College*, to S. Andrea, on the Quirinal.

Academy of Fine Arts, or of *St. Luke*, No. 44, Via Bonella, adjoining S. Martin church, near the Forum. Founded by Gregory III., at the request of Muziano, its first president, for the promotion of painting, sculpture, and architecture. Besides contributions from members, it has a gallery of paintings by several great masters; including G. Cagnacci's Lucretia, Velasquez's Innocent XI., and Guido's Fortune, Ceiling by Guido. Raphael's fresco of St. Luke Painting the Virgin. Maratta bequeathed a skull to the academy which was supposed to be Raphael's, till 1833, when his skeleton was found entire in the Pantheon. Several governments have students pensioned here.

Academy of France, at the Villa Medicis. Founded 1666, by Louis XIV., for the benefit of French students at Rome.

There is a School of Fine Arts in Strada de Ripetta near the hospital and church of S. Roca.

Archæological Institute, founded by the Prussian Government, at a house on the Tarpeian Rock, where the Germans celebrate Winckelmann's birthday, 11th Dec.

LIBRARIES.

Vatican Library, open daily, 9 to 12. See *Vatican*.

Minerva Library, or Biblioteca Casanatense, bequeathed by Cardinal Casanata, is at the Dominican Convent, attached to the church of Santa Maria sopra Minerva, and is the richest in printed books (120,000). Open 7 30 to 10 45, and two hours in the afternoon.

Angelica Library, near the church of S. Agostino, ranks third in Rome, and has about 80,000 vols. and 3,000 MSS. Open daily at 8.

Libraries at the Sapienza, Collegio Romano, etc.

BENEVOLENT INSTITUTIONS, HOSPITALS, ETC.

The charities of Rome are numerous and well endowed. The revenues of the institutions for the poor, sick and orphans, are estimated at 846,000 scudi, partly derived from the lottery, besides sums collected by the confraternities, etc. But it cannot be said that the money is well administered. The deaths at the hospitals are large; among the foundlings it is upwards of 70 per cent.—*Story's Roba di Roma.*

S. Michele a Ripa Hospital, is a large industrial institution, on the site of Cæsar's Naumachia, facing Ripa Grande; founded 1686, by T. Odescalchi, and since enlarged, so that it is now 434 yards long and 104 deep. It is designed for old and young persons and includes a female penitentiary and prison, on the cellular system. It is open to the public on 29th September, when the Pope attends mass in the chapel, which has the shape of a Greek cross.

Ospedale di S. Spirito, in Via del Borgo S Spirito. Founded in 717 by a King of the Saxons, and hence surnamed Santo Spirito in Sassia. Refounded and richly endowed by Innocent III., 1198. Rebuilt 1471, by B. Pintelli, for Sixtus IV., who also designed the church which O. Mascherino joined to the hospital by means of the Palazzo della Commanderi. The façade was lengthened by F. Fuga. The great room, or ward, 377 feet long, contains beds in six halls for 1,200 patients, and an altar by A. Palladio; but it is ventilated on a bad principle, with windows over the beds and apertures below; a plan calculated to produce diseases of the chest, which are said to prevail here. Men now wait on the patients instead of the Sisters of Charity. An anatomical school and museum with a library are attached. Also a foundling hospital, with 50 wet nurses for the children, and a lunatic asylum. Opposite it is the military hospital for the Papal troops.

S. Gallicano Hospital for skin diseases, is in Trastevere. It admits 115 patients.

S. Rocco lying-in-hospital, also in Trastevere, near the School of Fine Arts, founded by Alexander VI., in 1500. Women are received without questions being asked.

Santa Trinità dei Pelligrini is a hospital for convalescents.

That of *San Giacomo*, in Via del Corso, is for surgical cases, but is dirty and badly ventilated.

La Consolazione Hospital, on the site of Forum Julia, on the west side of the capitol, is for surgical cases, and has 122 beds.

Lateran Hospital, near the Lateran church, has 580 beds for sick and aged females, with chronic complaints.

Ben Fratelì or *Calabita Hospital* in Isola di S. Bartolommeo, on the Tiber, was founded by Giovanni Calabita or Juan de Dios, a Spaniard, who went about the streets, crying, *Fata bene, fratelli*, "Do good, brethren;" hence the name. They give themselves up to nurse the sick poor. The founder at first collected alms for a hospital of St John of Jerusalem, which occupied the spot. To the present building is attached the church of S. Giovanni di Dio, on the site of a temple of Jupiter or Esculapius. It admits males with acute diseases and has a ward for the poor.

Tata Giovanni Hospital for foundlings, in Via Florida, behind the Pantheon, was founded by a poor mason of this name (which means "Father John") who died 1778. It is annexed to St. Anne's church, on the site of Pompey's Theatre.

Deaf and Dumb Hospital (Sordi-Muti) is near the Certosa.

Asylum for the Insane, in the Lungara. It contains 430 patients.

The Conservatori, on the Viminal, is an asylum for orphans and the destitute.

Monte di Pietà, in Via del Arco del Monte, near the Tiber, is a public shop for pawning and lending money, established by Paul III., after the example of the first one, founded by B. de Terni, at Perugia. The profits go to the government. Another fiscal institution is the

Lotteria Pontifica, drawn every Saturday, at the Ministry of Finance, behind the Post Office. It is said to yield a profit of 30,000 scudi at every drawing, and certainly flourishes most when the people are most miserable.

REMAINS OF ANCIENT ROME.

For the Walls, see page 153; for the Gates, page 158; for the Bridges, page 154; and for the Seven Hills, page 152.

There are three ancient Romes—"That which the Gauls destroyed (390 B.C.); that which Nero burnt, (A.D. 64); and that which he and his successors rebuilt."—*Forsyth.*

Thus, the oldest buildings of which remains exist, are of three different periods:—

1st. Time of the Kings, 753–509 B.C. These are few, and are in a solid Etruscan style, of large, regular, and uncemented blocks. The most celebrated is the *Cloaca Maxima*, or main sewer, made by Tarquin the Elder. Its mouth is seen between the Palatine Bridge and the Temple of Vesta. Parts of the walls of Servius Tullius, near Villa Negroni, and the slope of the Aventine. The Mamertine Prison, under St. Joseph's Church.

2nd. Time of the Republic, 509 to 30 B.C. The Via Appia, made of basalt blocks. Part of the Sublician Bridge; of the Tabularium, in the base of the Capitol; of the Theatre of Pompey (the first theatre built at Rome), near which great Cæsar fell. Remains of three temples under S. Niccolò in Carcere. Temple of Fortuna Virilis, in the church of Santa Maria Egizia, near the Ponte Rotto. Three columns of the Tempie of Castor and Pollux, near the Forum Tombs of Bibulus and Scipio. Anio Vetus and Aqua Marcia aqueducts.

3rd. Time of Augustus and the Empire, 30 B.C. to 476 A.D. The Pantheon, Mausoleum of Augustus, Colosseum, and most of the temples, baths, arches, columns, theatres, tombs, etc.; that is, almost all existing remains, most of which were left to decay and ruin after the 5th century.

4th. The Torre dei Conti, and Cola di Rienzi's house are mediæval buildings; but several churches are older than these. As a rule, most of the *sites of ancient buildings are marked by churches*; as Ara Cœli, on the Temple of Jupiter, and such like. In this way the Christians perpetuated the record of a visible triumph over the old religion. Many of the open squares, also, are sites of remarkable buildings or localities.

"That rage for embellishing (says Forsyth) which is implanted in every artist, has thrown so much composition into the engraved views of Rome, has so exaggerated its ruins and architecture, or so expanded the space in which they stand, that a stranger arriving here with the expectations raised by those prints, will be infallibly disappointed."

> Hinc Septem dominos videre Montes
> Et totam licet æstimare Romam.—*Martial.*

The point of view, in this quotation, is supposed to be in the Corsini Gardens in Trastevere. To trace the figure and extent of the city, begin by ascending some of the points which command the whole. Each hill, except the Viminal, has "one master object, as the Villa Medici on the Pincian, the Papal Palace on the Quirinal, the three basilicas on the Esquiline, Cœlian, and Vatican, etc., which will serve each as a point of general reference, and enable you to combine the perspective with the plan." Then trace on foot the outlines of these hills, the boundaries of the ancient city, and make the circuit of the Wall.

In the Wall are specimens of the "uncemented blocks of the Etruscan style, the reticular work of of the Republic, the travertine preferred by the first Emperors, the alternate tufa and brick employed by their successors, and that poverty of materials, which marks the declining empire."

The Piazza di Spagna and Via Condotti, in the neighbourhood of which visitors usually reside, are near the Corso, the main thoroughfare of modern Rome. It stretches across the city almost to the Capitoline Hill and the Forum; so that the visitor can traverse in a straight line, above a mile long, the most populous part of *Rome as it is*, until he finds himself in the most desolate part of *Rome as it was*. Proceeding along the Sacred Way, which is bordered with trees and the ruins of ancient edifices, he will in another half-mile reach the Colosseum, at the centre of the Seven Hills of Rome. The most populous part of ancient Rome, as Forsyth says, "is now a landscape."

THE FORUM.

Forum Romanum, at the end of the Corso, between the Capitoline and Palatine Hills, is a space lying north-west and south-east, now called *Campo Vaccino* or Cow Field, where cattle, sheep, and pigs are sold. Here ancient Rome divides from the modern city. This was the great centre of life and business in ancient Rome, and was surrounded with temples, palaces, columns, statues, arches, courts of justice, shops, etc., some of which stood here in good condition till the time of the Goths and Vandals, and even to the 11th century, when they were ruined and burnt, and their remains covered over by the soil, under which they are buried 20 feet deep. In consequence of this, many of the sites and names on this favourite field of "antiquarian polemics," are doubtful, and remain in dispute among antiquarians; though several may be identified by means of churches which were planted over them. These disputes are pleasantly ridiculed by Lord Broughton. The Mica Aurea has disappeared since the 8th century, but it afforded an opportunity, he says, of quoting Plutarch, Ammianus, and Martial, to show that it might have been a *Greek girl*, or a *bear*, or a *supper house*.

The Forum, five or six centuries before Christ was a marsh, which was drained into the Cloaca Maxima or great sewer running beneath it. In the midst was the pit into which Marcus Curtius leaped with his horse. It was in the Forum that Virginia, on her way to school, was seized by the Decemvir, Appius Claudius, the worst of the wicked ten; and here, near the Temple of Cloacina, she was stabbed by her father, with a knife snatched from the shambles, and the head of Appius devoted to the infernal gods.

> "Here in this very Forum, under the noonday sun,
> In the sight of all the people, the bloody deed was done."—*Macaulay.*

This event led to the triumph of the good old cause of the Commons, and the re-establishment of the Tribunes. Here state affairs were debated in public, and orators harangued from the Rostrum, so called from the Columna rostrata, which was adorned with the beaks of ships taken in the first naval victory gained by the Romans in the Punic Wars. Upon this column the head of Cicero was stuck, with his hands, after his assassination, by order of Antony; in mockery of his eloquence. It stood near the Arch of Severus, and was close to the Umbilica or naval of Rome, and Milliarium Aureum, from which distances were measured all over the empire. The Via Sacra up to the Capitol, which traversed the Forum, is now marked by stations for pilgrims.

Some of the existing remains are as follows:—Arch of Septimius Severus, across the Via Sacra, near the steps of the Capitol. Three columns of the Temple of Vespasian (or of Jupiter Tonans). Eight granite columns of the Temple of Fortune, (called Saturn, by the Italian antiquarians; and Vespasian, by the Germans). Part of the Portico of the Dii Consentes or Schola Xantha, near the notaries' shops, and the path called Clivus Capitolinus. Small Column of Phocas and other fragments in the middle, of the Forum, near the granite fountain and the site of the Basilica Julia (Julius Cæsar) traced in 1834, and marked by three columns. Phocas, when he became Emperor, declared the Pope to be Universal Bishop. Three fine columns of the Temple of Jupiter Stator (or Minerva Chalcidia, according to Bunsen—and the Comitium, of some antiquaries); called Stator or the Immoveable, because he stopped the Romans when flying from the Sabines. They are near the church of Santa Maria Liberatrice and the Farnese Gardens. Here was the end of the Forum. Beyond this, under the Palatine, is the Arch of Titus, across the Via Sacra, which may be traced by its blocks of lava, past the Meta Sudans fountain. Then comes the Arch of Constantine, near the Colosseum.

Some of the sites around are the following:—The base of the Tubularium, in the Senators' Palace, on the slope of the Capitol, near Via di Monte Tarpeo. Traces of the cella of the Temple of Concord, near the church of S. Giuseppe sopra la Carcere, or St. Joseph over the Prison, *i.e.* the Mamertine Prison, which is below. S. Adriano is on the site of the Basilica Emilia, corner of Via Bonella. S. Lorenzo in Miranda, is on the site of the Temple of Antonine and Faustina, ten columns of which are in the portico. SS. Cosmo e Damiano, on the site of the Temple of Romulus and Remus, otherwise Temple of the Penates. Three arches, etc., of the Temple of Peace or Basilica of Constantine, near the church of S. Francesca Romana. Behind, are the remains of the Temple of Venus and Rome.

The Temple of Castor and Pollux, the twin brethren, who fought for Rome against the Latin Tribes at the battle of Lake Regillus, stood close to the Temple of Vesta, and her holy well in the Forum. To this Temple there was a grand procession of Roman knights at their festival, on the Ides of Quintilis.

AQUEDUCTS.

The aqueducts in old Rome were in charge of curators or prefects, who formed a Water Board.

Aqua Appia, the oldest, was constructed 313 B.C., by Appius Claudius, from Preneste, and was 8 miles long, under ground. It entered by Porta Capena. The *Anio Vetus* (273 B.C.) was a branch of this, from Tivoli; remains of which exist near Porta Maggiore and Tivoli.

Aqua Marcia (145 B.C.), *Aqua Tepula* (127 B.C.), from near Marino, and *Aqua Julia* (by the Agrippa, 35 B.C.), joined so as to make a single pile, one over the other. Aqua Marcia came from Tivoli and Subiaco, and was increased by Augustus. It was restored by Sixtus V. as Acqua Felice (page 157), and runs on 6 miles of peperino arches to the Aventine and Palatine Hills. It is fed by Acqua Claudia, Aqua Alexandria, and the Anio Novus.

Aqua Augusta or *Alcietina*, made by Augustus, from Lake Bracciano.

**Aqua Virgo* was brought from Tusculum, by M. Agrippa, for his baths (behind the Pantheon), and was restored 1568, as *Acqua Vergine* (page 157).

**Aqua Candia*, made A.D 50, feeds the Acqua Felice, and branches off to the Temple of Claudius, on the Celian Hill.

Anio Novus, A.D. 50, is another feeder of Acqua Felice, or Aqua Claudia, which it crossed in one part. Remains of it are seen, 110 feet high.

**Aqua Trajana*, A.D. 111, was incorporated with Aqua Alsietina, and forms *Acqua Paola* (page 157), which supplies the Trastevere.

Aqua Antoniana, A.D. 212.

Aqua Alexandrina, A.D. 230, made by Alexander Severus. It feeds Acqua Felice.

Aqua Jovia, A.D. 300.

ARCHES.

There were 20 or 21 triumphal Arches erected in Rome, of which some remain.

**Arch of Constantine* (Arco di Constantino), fronting the Colosseum, across the Via Sacra, and built to commemorate his victory over Maxentius, at Ponte Molle. It is formed of three archways, supported by four handsome giallo-antico pillars on each side, ornamented with eight statues and bas-reliefs, which were taken from an earlier arch of Trajan. It was half-buried in the soil, when excavated by Pius VII. This is one of the latest monuments of the Empire and of ancient Rome. In 1533 the heads

of the statues were stolen by Lorenzo de' Medici, and are replaced by others by P. Bracci.

**Arch of Dolabella*, between the churches of SS. Giovanni and Paolo, and S. Tomaso in Formis, on the Cœlian, is usually called Arco di Dolabella. Built A.D. 10, by Publius Cornelius Dolabella and his brother Consul. It is a single arch of travertine, standing at the entrance to the Castra Peregrina, or depôt for foreign cavalry. At the top is an arch of Nero's, or the Claudian Aqueduct; and some niches of his Nymphæum (or the Temple of Claudian) are on the side of it.

**Arch of Drusus*, on the Via Appia, close to Porta S. Sebastiano. Built by the Senate in honour of Claudius Drusus. It is a single marble arch, supported by composite pillars, and was used by Caracalla, as part of the aqueducts to his Baths.

**Arch of Gallienus*, near Santa Maria Maggiore, on the site of the Esquiline Gate, in the old wall. Dedicated A.D. 260, by M. Aurelius Victor, to Gallienus and Salonina. It was a single arch of travertine blocks, adorned with pilasters. Part of a buttress is left close to S. Vito Church, which stands on or near the Macellum Livianum, built by the wife of Augustus. Formerly a chain hung from this arch, to which were fastened the keys of the Porta Salsicchia, at Viterbo, taken by the Romans in the 13th century.

**Arch of Janus Quadrifrons*, in Via S Giorgio in Velabro, near the church of that name. A square marble block, 73 feet each way, pierced by four arches, forming an open vault below, with twelve niches in each of the piers. It was fortified and half ruined in the civil wars of the mediæval age.

**Arch of Septimius Severus*, on the Via Sacra, in the Forum. Built 207 A.D., in honour of Severus and his sons, Caracalla and Geta, after the victories over the Parthians, as mentioned in an inscription; in which may be noticed an alteration by Caracalla (after killing his brother Geta), from "ET. P. SEPTIMIO. L. F. GÆTÆ. NOB. CÆSARI," to "P. P. OPTIMIS. FORTISSIMIS. QVE. PRINCIPIBVS." It is of marble, highly decorated with sculptures, and having the convenience of arched footways on each side of the centre arch. There are four fluted columns and bas-reliefs of the Roman style of warfare on each face, with carved mouldings and ornaments in the vaults. It is altogether 61 feet high, 79 feet wide, 22 feet thick. The centre arch is 31 feet by 22. It was not entirely disinterred till 1803.

Arch of the Silversmiths, near the church of S. Giorgio, in Velabro, close to the arch of Janus. Built by the bankers and merchants of the Forum Boarium (or cattle market), in honour of Septimius Severus, his wife Julia, and Caracalla. Geta's name was also mentioned in the inscription, but was afterwards erased by Caracalla. It is a small enriched arch, supported by broad pilasters.

**Arch of Titus*, under the Palatine, facing the church of S. Francesca Romana. Built on the Via Sacra, to commemorate the taking of Jerusalem by Titus. Two fine bas-reliefs, illustrative of the victory, remain on the side of the pier under the decorated arch. Here are seen Titus in a car, crowned by Victory, with the golden table, the branched candlesticks, trumpets, silver horns, and other spoils brought from the Temple. The frieze is also full of figures. The inscription, on the side fronting the Colosseum, was put there when Titus was dead, and therefore styled Divus. Remains of the Palace of the Cæsars, and of the Temple of Venus and Rome are near this arch. No Jew will ever pass under it. "Titus's Arch is so rich that I can hardly think it elegant. The entablature, the imposts, the key stones, are all crowded with sculpture, yet meagre in profile; but it is hard to judge the general effect of a mutilated thing."—*Forsyth.*

BATHS.

These are of brick, covered with stucco. The most perfect are Titus's, Caracalla's, and Diocletians; all the rest are masses of shapeless ruins.

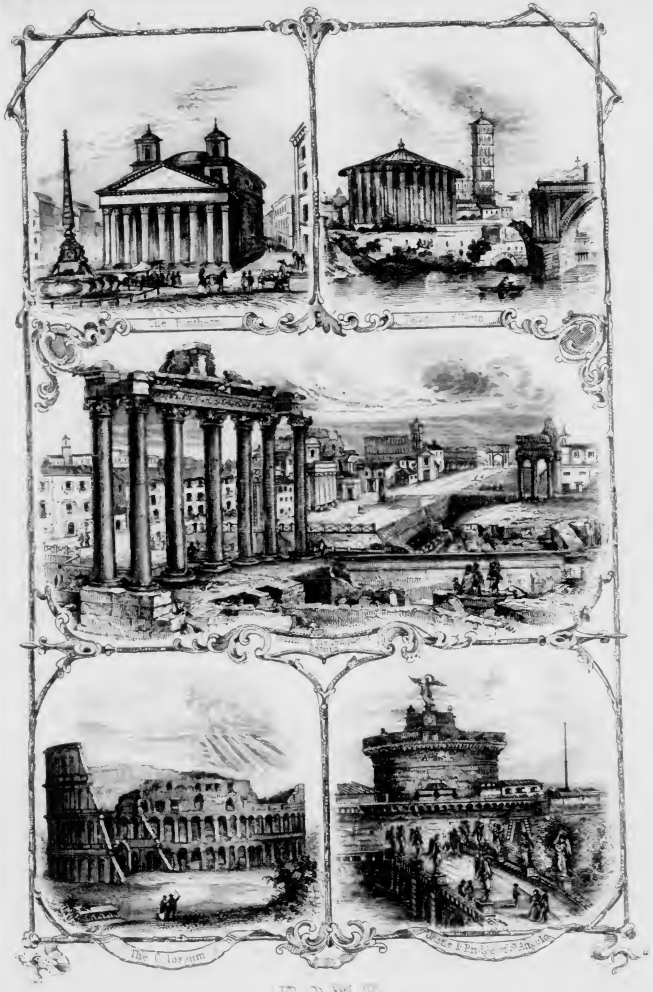
Baths of M. Agrippa, built about 25 B.C., to the south of the Pantheon, which it is supposed was a vestibule to the baths and gardens; and covered a space 500 feet long by 700 broad. They were entire in the 5th century, and some traces are left at No. 42, Via dei Cesari, in the court. They were fed by the Aqua Vergo, constructed by the same consul.

Baths of Alexander, between Piazza Navona and the Pantheon. Built 227-9 A.D., as an addition to the Baths of Nero.

**Baths of Caracalla* (Thermæ Antoninianæ), in three vineyards, near Porta S Sebastiano. Constructed by Caracalla, Heliogabalus, and Alexander Severus, and abandoned in the 6th century, when the aqueducts where cut off in the siege of 537 A.D. They were the most splendid in Rome, and with the gardens and outer corridors were one mile in circuit on the ground plan, which can still be traced. There were 1,600 separate bathing places, besides large basins of granite and porphyry. Parts of the portico, stadia, reservoirs, piscinas (where the aqueduct joined), tepidarium, exist, with huge and extensive remains of walls, niches, cornices, etc., of brick and tile; but the marbles, stuccoes, and other ornaments have been removed to the Lateran and private museums. Here the Farnese Hercules and Bull, the Belvedere Torso, and other relics were found; and among the ruins Shelley wrote his "Prometheus Unbound."

Baths of Constantine, built about 326 A.D., on Monte Cavallo. A few traces are seen at Palazzo Aldobraudini, but the greater part was removed about 1527. S. Silvestro church, and Villa Colonna, are also on the site.

**Baths of Diocletian*, built about 302 A.D., by Diocletian, on the Viminal. One of the Rotondas is incoporated into the church of S. Bernardo, and the Cella Calidaria in the middle was converted into the church and convent of Santa Maria degli Angeli, by M. Angelo. Some of the large brick arches are seen in the roof of the church, including the outer porticoes and courts. They made a square of about 1150 feet each way. The reservoirs and furnace were



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behind. St. George's Hall, at Liverpool, is a reproduction, by Elmes, of Caracalla's Bath, but less than a fourth of the size. Its area encloses two churches and convents, public granaries, etc. New barracks are in progress here.

Baths of Nero, a shapeless ruin, on the site of S. Luigi church, etc., between the Pantheon and Piazza Madama; built A.D. 65, in the year of the great fire, and supposed to be an extension of the Baths of Agrippa. A half-circular remnant is left in the Albergo, in the Piazza Rondanini. Three granite columns found here are in the portico of the Pantheon.

**Baths of Titus*, built about A.D. 80, in the gardens of Nero's Golden House, on the Esquiline; and were 400 feet by 600 feet in extent. They were improved by Julius Felix Campanianus, Prefect of Rome. There are remains in a vineyard, east of the Colosseum, especially of the corridors, which were ornamented with stuccoes and frescoes One of them is a picture of the interior of the baths, showing the Frigidarium, Tepidarium, Laconicum, Balneum, Hypocaustum, and other arrangements, as brought to light at Pompeii. The frescoes are spoilt by the trickling water.

Baths of Trajan, join those of Titus. Begun by Domitian, and finished by Trajan. Including the Baths of Titus, which were incorporated with them, they filled an area, 1,100 feet by 800 feet. The remains comprise a semicircular theatre, on the Colosseum side, with parts of circular porches, and places for statues on the north and south sides. Some coloured arabesques and frescoes are still visible in the vaults of a part of Nero's Golden House.

Castrensian Amphitheatre, near the Porta Maggiore, outside the walls of Servius Tullius. A brick half-oval, built, it is supposed, about the 1st century, but used by Honorius to construct his new wall, when its arches were filled in. The Corinthian columns of the lower story are well preserved, close to the church of Santa Croce.

CIRCUSES.

Circus Agonalis (for wrestling, etc.)—Only the shape can be traced in the Piazza Navona. A circus was not part of a circle, nor even an oval, but an oblong space, for foot and chariot races, rounded at each end. The slope, "æquo carcere," for giving a fair start to the cars, may be traced.

**Circus of Caracalla* (so called), near the Temple of Romulus and tomb of Cæcilia Metella, on the Appian Way, two miles from Rome. It was about 1,500 feet long, and 300 feet wide, and is the best preserved of all. At one end are two towers, and the twelve carceres, or starting places, which are arched over; and at the opposite end, in the middle of a semicircle, was the Porta Triumphalis, by which the victor left. The racers made the circuit seven times from right to left; the goal being marked by the conical metæ, fixed on the spina, a raised division running nearly along the middle of the circus, adorned with statues, columns, altars, and small temples. The seats were approached by an archway beneath. Frescoes under the vault of the Porta Triumphalis are still traceable.

Circus, or House of Sallust, near Porta Salaria, on the Pincian, was destroyed in the capture of the city, by Alaric, A.D. 410. Some remains exist on the site of the Gardens of Sallust. The obelisk which adorned the Spina faces the church of Trinità de' Monti.

Circus Flaminius was on the site of the Mattei Palace.

Circus of Flora, on the site of Piazza Barberini.

Circus of Nero, on the site of the first Basilica of St. Peter's. Its obelisk now faces the modern Basilica.

Circus Maximus, in the vineyards under the south side of the Palatine, near the Gas Works and the church of Santa Anastasia, on the Via de' Cerchi. It was the oldest place for races, sham-fights, and similar spectacles under the name of Ludi Circenses. Here the Rape of the Sabine women was effected. Except a few circular masses of marble work in the walls of some houses in the Via de' Cerchi, only the general shape of this large building can be made out. It was about 1,340 feet by 540 feet, and was two stories high. It was begun by Tarquinius Priscus, enlarged by Julius Cæsar, restored by Vespasian, after the great fire in Nero's time, and improved by Trajan, and finally by Constantine. At one time it would hold nearly 40,000 persons. There was a decorated spina, or low wall, 12 feet broad and 8 high. Two obelisks (metæ) were put up by Augustus and Constantius. The former was 126 feet high; the latter is now called the Lateran obelisk. Sixtus V. used the stones of the Circus in building St. Peter's.

**Cloaca Maxima*, or the main sewer of ancient Rome, was a large arched drain, first built by Tarquin the Proud, 2,500 years ago, and kept up by the censors, ædile, and latterly by the curators appointed for the purpose. It was constructed of large solid uncemented blocks of green peperino, 15 feet wide and 3 high (outside), with three arches, one within the other, the innermost being about 14 feet diameter. Part remains near the Temple of Vesta, where it entered the Tiber. A bright clear spring from high mossy rocks, called Acqua Argentina, runs into the Cloaca. Rome was and is still a well drained city.

COLOSSEUM.

"While stands the Coliseum, Rome shall stand!
When falls the Coliseum, Rome shall fall!
And when Rome falls, the world!"—*Byron.*

**Colosseum*, or Coliseum, or Flavian Amphitheatre, near the Baths of Titus, embraces a space of six acres, on the site of the pond in Nero's Golden House. It was built (A.D. 78-81) in three years, by Vespasian and other members of the Flavian family, many Jewish prisoners being employed. Part of the materials of Nero's Golden House were used. It is a vast, ruined, oval structure, of brick faced by travertine stone blocks; 620 feet by 513 feet from wall to wall, and 1,820 feet round. The arena (so called from the sand) was 287 by 180 feet. Four principal corridors go round it, between which are staircases and ways to the

arena and seats, by means of eighty openings or archways, called *vomitoriæ*, each 14½ feet outside (except four at the end of the axes, which are a little wider), but diminishing inwards, and dividing the whole mass into as *many cunei*, or wedges. The seats (gradus) were in three graduated series of fifty each, sloping from the arena to the upper gallery, with a præcinctus, or landing, between. The best seats for the Emperor, Prætors, Consuls, Vestal Virgins, etc., were on the *podium*, next the arena, about 12 to 15 feet above it; and the divisions above these were appropriated to the *equestres*, *populi*, *pullati* (or rabble) respectively. The gallery at the top, resting on eighty pillars, was for the women and slaves.

Steps, or seats, are still seen here and there, some halfway up to the exterior wall, which, when complete, was 166 feet high. This wall, as seen from the outside, is divided into three stories, or rows of arches, of equal elevation, followed by a mezzanine, or half-story, and a fourth story, surrounded by a deep cornice and entablature, and the gallery at the top. The lowest story, pierced by eighty doors, is Tuscan, or debased Doric, in style; 2nd—Roman, Ionic; 3rd—Corinthian. The 4th, above the mezzanine, was faced with composite pilasters, without arches, but had windows in every alternate space.

There are holes round the top of the cornice for holding poles to stretch the canvas awning, or velarium upon, in hot weather. The Colosseum would hold 100,000 spectators, sitting and standing; as many as 10,000 gladiators fought in the arena at Trajan's triumph; and Titus gave a venitione, or wild beast fight of 5,000, in one day, besides a sea fight, in which 3,000 men exhibited. The arena was partially excavated in 1813; the dens for the beasts were under its floor, or round the edge of the podium. It could be flooded for boats at the naval fights.

The Colosseum (incorrectly but often called the Coliseum) was entire down to the eighth century. This name does not occur in any ancient Roman writer, but is first found in the writings of Venerable Bede, and was adopted perhaps, from the Colossus of Nero, near it. In the 14th century it was worked as a quarry for the the sake of the stone, and also for the iron and lead used to cramp them together; and, with the materials thus obtained, the palaces of Venezia, Farnese, Barberini, the Cancellaria, the Repetta quay, etc., were built. Some attempts have been occasionally made for its reparation, and part of the west side was banked up by a great wall, built by Pius VII. A cross, with a much venerated image of Jesu Crocifisso, five feet high, stands in the arena, the kissing of which, gains twenty days' indulgence. Every Wednesday; at 3, processions of men and women visit the altars or statues, which surround the interior.

An inscription over the entrance states that the amphitheatre was dedicated to the worship of the Martyrs, in the year of the Jubilee, 1675. In the year 404, an Eastern monk, named Almachius, or Telemachus, rushed in among the gladiators, and tried to separate them. The prætor, Alypius, ordered them to slay him, which they did. Wood pigeons, and other birds built their nests in the ruins. All the benches are covered with weeds and grasses, and festooned with creepers and flowers—wallflowers, anemones, roses, ferns, etc. A list of strange and curious plants peculiar to the place, is recorded in *Deakin's Flora of the Colosseum*. (See *Story's Roba di Roma*). From hence, you go through Titus's Arch. to the Via Sacra, with the Campo Vaccino, or Forum, in view, and large Roman cattle grazing.

"The enormous Amphitheatre behold!
Mountainous pile, o'er whose capacious void
Pours the broad firmament its varied light,
While from the central floor the seats ascend,
Round above round, slow widening to the verge;
A circuit vast and high; nor less had held
Imperial Rome and her attendant realm,
When, drunk with power, she reel'd with fierce delight,
And oped the gloomy caverns, whence out rushed
Before the innumerable shouting crowd,
The fiery, madden'd tyrants of the wilds,
Lions and tigers, wolves and elephants,
And desperate men more fell."

Dyer's Ruins of Rome.

**Columbarium*, at Villa Rufini, two miles from Porta Pia, one of the most perfect existing, found 1822. It forms three sides of a square, and has six rows of niches all round, with steps to each row. Each of the niches, or pigeon holes (from which the Columbarium gets its name), contained a pair of urns (ollae), with the names of the persons whose ashes they held. One inscription was to this effect—"L. Abricius Hermes in hoc ordine ab imo ad summum Columbaria IX. ollae XVIII. sibi posterisque suis;" in which the position of the urns is described.

COLUMNS.

Column of Antoninus Pius, or the Lesser Antonine Column, was discovered in 1709, on Monte Citorio. It was a single shaft of red granite, on a marble pedestal, in the Forum of Antoninus; and was used by Pius VI. to restore his obelisks. The pedestal is in the Vatican.

**Column of M. Aurelius Antoninus*, usually called the *Antonine Column;* in the Piazza Colonna, to which it gives name. It was erected in the Forum of Antonine, in honour of the emperor's victory over the Marcomanni, and other German tribes, the particulars being cut in the spiral bas-reliefs round the shaft. They are inferior in point of design and proportion to those of the Trajan column. Its height is 136 feet, including 13 feet below ground, and exclusive of 27½ feet for the bronze statue of St. Paul on the top, which Sixtus IV. placed there when he raised the column. The diameters of the shaft, at bottom and top are 13 feet 1 inch and 12 feet 1 inch. It is made of twenty-eight blocks of white marble, and is ascended by a spiral staircase of 190 steps. Palazzo Ghigi and Della Porta's fountain are near it.

Column of Phocas, was dedicated to the Emperor Phocas, by the Exarch, Smaragdus, A.D. 608, in the Forum Romanum. The pedestal, which was part of a fluted Corinthian column of an earlier date, was disinterred in 1813, and stands on a flight of steps. Phocas's name was erased by Heraclius.

**Column of Trajan*, near the Church of Madonna di Loreto, was erected by him in his Forum, of thirty-three pieces of marble; its height being 115 feet, equal to the height of that part of the Quirinal Hill

which was cut away for the Forum. The bas-reliefs and ornaments of this fine column are in excellent preservation. A staircase leads to Della Porta's statue of St. Peter, on the top, lit by slits inside.

Apollodorus, of Damascus, was its architect, 108-14 A.D. It is an enriched Doric column (something like the York Pillar), surmounted by D. Fontana's statue of St. Peter (1588), which replaces a statue of the emperor and a golden ball containing his ashes which stood on its head. This ball is now on the staircase of the Capitol. Rubbish 15 feet deep had accumulated round the base; which having been cleared away, has brought to view six or seven pillars, and the pavement of Trajan's palace or basilica. The bas-reliefs of the emperor's Dacian victories, and his triumphal procession wind round the shaft in an easy spiral—

"And lead, through various toils, up the rough steep
Its hero, to the skies."—*Dyer's Ruins of Rome.*

The figures are about two feet high at the bottom, and increase gradually towards the summit. They may be followed by walking round it, though the top parts, in spite of this provision of the artist, are nearly out of sight. Trajan appears about 50 times. They show the costumes of the soldiers and tribes; with swords on the right side, a stick on the left shoulder for a wallet, and tight pantaloons to the knee. Archers are defended with plate armour. The Dacians wear loose pantaloons to the ancle, and curved swords.

Curia Hostilia, or Senate House, built by Tullus Hostilius, on the south side of the Forum; afterwards called Curia Julia. Three walls are standing, once covered with marble, at the corner of Via di S. Teodoro, between Santa Maria Liberatrice and S. Teodoro churches.

FORUMS AND BASILICAS.

Basilica and Forum are almost synonymous, but the basilica was the law court or exchange within the forum. It was divided into three naves, *i.e.*, a central nave and two aisles, by a row of columns on each side, with a tribunal for the judges at the end. This was railed in with cancelli or lattices, whence we get chancel and chancellor; the one legal and the other ecclesiastical. It became the model for churches, into which the basilicas which remained were converted.

Forum of Nerva, in Via delle Croce Bianca, east of the Forum Romanum, was begun by Domitian, and finished by Nerva. Part of a massive travertine wall, pierced by an arch, remains; with two fluted Corinthian columns, of the Temple of Minerva; and a fragment of the Temple of Janus Bifrons. It was sometimes called Forum Palladium, and also Transitorium, from leading to the principal place or Forum Romanum. The Forums of Julia, of Augustus, and of Trajan, were to the north and south; that of Augustus having the Temple of Mars Ultor close to it, and the site of both being occupied by Santa Martina's church.

Forum Populi is identified by Gell, with the remains round the Temple of Jupiter Latralis, on Mount Albano. Here fairs were held, and the Roman people celebrated the Latinæ Feriæ or holydays, in April, with their country allies.

Forum Romanum. See FORUM, page 194.

Forum of Trajan, was some distance north of the Forum Romanum. Most of the site of this magnificent basilica, which had five naves, as constructed by Apollodorus, is now covered with houses, standing 15 or 16 feet above its level. It was surrounded by a palace, gymnasium, library, triumphal arches, porticoes, columns, and gilt statues; which made Cassiodorus, in the 6th century, style it a "perfect miracle." All that is now seen is the *Trajan Column*, and a few granite pillars of the Basilica Ulpia, with some fragments of capitals, entablatures, etc., which were excavated by Sixtus V. (1590), and by Pius VII., in 1812-3, and are ranged around it. They are near Via Macel de' Corvi, and the two churches of Madonna di Loreto, and Nome di Maria.

Fountain of Egeria, in a valley, close to the Via Latina, one mile from Porta Latina. It is an unroofed chamber containing 11 niches, the work being partly reticulated; at one end is an old mutilated statue. The spring still runs from it. The walls are covered with maidenhair fern. The Egerian Fountain of Numa, is close to the Porta Metronia, under the Celian.

**Mamertine and Tullian Prisons*, on the Capitoline, close to the Forum and the Capitolium. Enlarged by Servius Tullius, and repaired under Tiberius, A.D. 22. That part above ground is made of large blocks of uncemented tufa, and is 45 feet long, 18 feet high; one of the remains of Ante-Republican times. A dark hole is shewn through which prisoners were dropped to the dungeon below. It is described by Sallust, near the end of the Catilinarian War, "Est in carcere locus, quod Tullianum appellabatur," etc. Outside there were steps called Scalæ gemoniæ, down which the dead bodies of malefactors, after their execution, were thrown to the people. A post is shown to which St. Peter was tied, with his bust and miraculous well; which was there, however, before his time. Sejanus was strangled here, and Jugurtha died of hunger in it. The church of S. Giuseppe, near Via S. Pietro in Carcere, marks the site.

Meta Sudans, a fountain on the Via Sacra, which served to mark the boundary (meta) of four regions of old Rome at their junction, near the Colosseum. As restored by Domitian, it was a cone, at the centre of a brick basin, about 80 feet diameter, covered with marble, part of which remains near the Arch of Constantine.

Miliarium Aureum, in the Forum, close to the Arch of Septimius Severus, whence distances were measured. A circular terminal on a marble base, is seen on the left hand, facing the Capitol.

PALACE OF THE CÆSARS.

This **Palace* was begun by Augustus Cæsar, on the Palatine, on the site of the houses of Catiline and Hortensius; and enlarged by his successors, till it covered the plain as far as the Cælian and Esquiline Hills, and the gardens of Mæcenas. After the

great fire it was rebuilt by Nero, under the name of the Domus Aurea, or Golden House.

"The Imperial Palace; compass huge, and high
The structure; skill of noblest architects,
With gilded battlements conspicuous far,
Turrets and terraces."—*Milton.*

Though injured by the Vandals, it was inhabited by Heraclius, in the 7th century, and was nearly all standing as late as the 11th century; but now the ruins are buried some feet below the soil. Paul III. began the Villa Farnese out of the relics, and left it unfinished as a heritage to the King of Naples. Remains of the foundations and basements of the respective palaces of Augustus, Tiberius, Caligula, and Nero, can be distinguished in the Orti Farnesiani, or Farnesian Gardens, lately bought by the Emperor Napoleon.

The marble floors and carvings of the banqueting room, with the Porta Mugonia, a gate of early Rome, have been uncovered; and some of the corridors of Caligula's Theatre exist, towards the Circus Maximus. On the Palatine are parts of Augustus's Palatine Library, and of the Temple of Apollo, built by him after the battle of Actium; close to which are the two small Baths of Livia, in good preservation, with the gilding and painting still visible. From the extent of the ruins, and the descriptions that have come down, this palace must have been the most magnificent and splendid that ever existed.

The Villa Palatina, Spada, Mills, or Smith, a little spot reclaimed from the waste, in the *Gothic* style, occupies the site, near the Convent di S. Bonaventura. On the west side are the Guard Rooms, where the Graffito spoken of, page 192, was found on the walls of the chamber; also drawings of horses and soldiers in the stucco, Greek inscriptions, scraps of Latin, etc.

Below are seen the tall chimneys of the Gasworks, established by Mr. Shepherd, close to the Circus Maximus.

PANTHEON.

**Pantheon*, in Piazza della Rotonda (imitated at the Colosseum in Regent's Park) is in good condition, and is one of the most interesting monuments of ancient Rome. The best view is from the Giustiniani Palace. It is of brick, stuccoed over, 188 feet diameter externally, 102 feet high to the cornice, 148 feet to the top of the dome. The sixteen-column Corinthian portico is 103 feet wide and 70 feet deep, on three rows of columns, with eight in the front row. Each column is 47 feet high, and is a granite shaft in a single piece, with a marble base and capital. The interior is 142 feet diameter, making the walls 23 feet thick. It contains eight recesses, now fitted up as altars, containing relics brought from the catacombs by Benedict IV., who dedicated the building to *Santa Maria ad Martyres*. Each recess is divided again by columns and pilasters. It is not lit by windows, but by an opening in the top of the dome, 26 feet diameter; the effect being peculiarly striking, and the whole structure remarkable for its simplicity and grandeur. From the marble pavement it is 190 steps to the top, which commands a very fine prospect of the city. The portico has an inscription ("M. Agrippa, L. F. Cos. tertium. Fecit") on the frieze, ascribing it to Augustus's son-in-law, Agrippa, B.C. 27, whose Baths were behind. It was altered by Septimius Severus, 202 A.D., according to another inscription on the architrave. Mr. Fergusson thinks, with good reason, that the rotonda, instead of being the oldest part, was a later addition to the portico, near the age of Constantine, but not before that of Hadrian.

The Pantheon was once adorned with gilding, bronzes, statues of deities and great men; and was turned into a church in 608. It was entire down to 663, when the statues, etc. were removed. Two tasteless belfries were stuck up over the portico, by Urban VIII., but most of the bronze was taken to cast guns for the Castle of S. Angelo, and for the canopy or St. Peter's altar. Formerly the Senator of Rome took an oath to defend (among other things) the castle of Crescentius (or S. Angelo), the Mint, and Santa Maria Rotonda (the Pantheon).

Here are buried *Raphael*, B. Peruzzi, G. d'Udine, del Vaga, T. Zucchero and A. Carracci. The bones of Raphael were discovered in 1833, under the altar of Madonna del Sasso. Many houses around the buildings have been cleared away by Pio Nono; and in 1854 remains of another portico were found on the east side. "Externally its effect is very much destroyed by its two parts, the round and the rectangular, being so dissimilar in style and so incongruously joined together. The portico especially, in itself the finest which Rome exhibits, is very much injured by being prefixed to a mass which overpowers it and does not harmonize with any of its lines Internally, perhaps, the greatest defect of the building is a want of height in the perpendicular part, which the dome appears to overpower and crush; a mistake aggravated by this lower part being cut up into two stories, and having an attic placed over the lower order. The first defect may have arisen from the architect wishing to keep the walls in some proportion to the portico. The second is a peculiarity of the age, in which I suppose this temple to have been erected, when two or more stories seem to have become indispensable requisities of architectural designs."—*Fergusson.*

**Portico of Octavia*, in the Peschiera Vecchia, or Fish Market, where remains of the entrance are seen; part being incorporated with the Church of S. Angelo in Peschiera, and four fluted Corinthian columns in one of its two fronts being walled into the houses. Built by Augustus, to shelter the spectators going to the Theatre of Marcellus; and restored by Septimius Severus. The Venus de' Medici was found here. Several brick arches and piers are standing. It extended to the Church of Santa Maria in Campitella, and was united to the Theatre of Balbus, by a fine portico.

Prætorium Camp, or Castra Prætoriana, to the north-east of Rome, a rectangular space, walled in by Sejanus, in the time of Tiberius, for the Imperial Guard, and dismantled by Constantine. Three sides were joined by Honorius to the present wall. A new barrack is being erected on the site, and remains of corridors and sepulchres have been discovered.

**Septesolium*, or Sette Sale, near the Baths of Titus, to which they served as piscinæ or reservoirs, into which the aqueduct flowed. They form a massive brick ruin, of two floors, the upper divided into chambers or tanks, and the lower buried in the ground. They are nine (not seven) in number.

Tabularium and Ararium Sanctius, on the site of the Capitol, was built by Q. Lutatius Catulus, to hold the public acts (on brass plates) and treasure. Part is seen in the basement of the palace of the Senator (with an inscription), from which there were steps to the Forum. The treasure was also kept in the Temple of Fortune. Two paths, one called Clivus Capitolinus, led to the Intermontium behind.

**Tarpeian Rock*, over which state criminals were thrown, is on the west side of the Capitoline, near the German Archæological Institute and Via di Monte Tarpeo. It is a red volcanic cliff, about 60 feet high and might have been 80 feet, before the soil was raised by the accumulation of rubbish. A path among oleanders and cacti, inscribed "qui si vede la Rocca Tarpea" leads to the spot. There is a Via della Rapa Tarpeia on the north side, near Ara Cœli Church.

TEMPLES.

Three of these are of the Augustan age—Jupiter Stator, Jupiter Tonans, and Mars Ultor; three columns are left of each. There are three circular temples—The Pantheon, Vesta, and Tivoli.

Temple of Antoninus Pius, in Piazza della Pietra, near the Corso, and south of the Antonine Column. Eleven battered Corinthian pillars supporting a marble architrave remain, in the front of the Dogana, or Custom House, and there are some fragments of a vault in the court behind. This is sometimes called the Temple of Marciana and the Portico of Argonauts.

**Temple of Antoninus and Faustina*, in the Forum, was dedicated by the Senate, to the Emperor and his wife. The Corinthian portico on ten columns of cipolino marble remains; with the inscription "Divo Antonino" above "Divæ Faustinæ," and ornaments in the frieze. There was an ascent to it of 21 steps above the Via Sacra. The Church of S. Lorenzo in Miranda, occupies the site of the peperino Cella, of which two sides and a marble entablature are left. It measured about 72 feet by 120.

Temple of Bacchus, now part of the Church of Urbano. A four-column Corinthian portico, and a stucco frieze inside remain.

Temple of Castor and Pollux, or Minerva Chalcidica of Bunsen, or Jupiter Stator, in the Forum. Three finely proportioned Corinthian *columns*, about 60 feet high, of fluted marble, with an entablature and travertine basement remain. It has been called the Comitium (where the people assembled), and Græcostasis, (where ambassadors were lodged), and other names.

Temple of Ceres and Proserpine, opposite the Temple of Vesta (Santa Maria del Sole), near the Tiber. Eight fluted marble Corinthian columns, and great masses of travertine, are incorporated in the church of Santa Maria in Cosmedin, or Bocca della Verità. The Temple of Fortuna Virilis (Santa Maria the Egyptian), and the Cloaca Maxima are near.

Temple of Claudian, on the Celian, facing the Colosseum. Large fragments of the basements have been uncovered.

Temple of Concord (Tempio della Concordia), near the Temple of Jupiter Tonans in the Forum, was converted into the Church of St. Sergius in the 8th century, and burnt in the 16th century. Only the ruins of the cella remain which had a pavement of giallo antico. Here Cicero made his oration against Catiline.

**Temple of Divus Rediculus*, one mile from Rome, in the valley of Egeria, near the Almone Brook. An elegant little structure of brick, built to commemorate the retreat of Hannibal; with some carved pilasters on one side, and niched columns on the other. "So fresh are its red and yellow bricks, that the thing seems to have been ruined in its youth; so close their adhesion, that each of the puny pilasters appears one piece, and the cornice is sculptured like the finest marble."—*Forsyth.*

**Temple of Fortuna Virilis*, on the Tiber, on the site of one built by Servius Tullius, is one of the few remaining antiquities of the Republic, forming part of the Armenian church of Santa Maria Egiziaca. It stands on a high basement, with steps to it and forms an oblong of travertine and tufa, ornamented with marble stuccoes. The six-column Ionic portico is walled up, but is otherwise with its entablature and frieze, in good preservation.

Temple of Fortune (Tempio della Fortuna), or of Saturn or Vespasian, on the slope of the Capitoline, was re-built when a former one was burnt; according to the inscription, "S. P. Q. R. incendio consumptum restituit." Some of the ornaments of the first temple are seen in the frieze. A rich Ionic six-column portico of granite remains, on a base of travertine. This temple stood till the 15th century. Close to it was the Scola Xantha or office of the public scriveners, built by A. Fabrius Xantus. Between it and the Arch of Severus, was the Milliarium Aurcum at the centre (or naval) of Rome, and the pulpit or Rostrum (so called from the rostres or beaks of ships which decorated it) from which public harangues were made.

Temple of Janus, supposed by Bunsen to have stood at the junction of four great forums near the Mamertine Prison.

Temple of Jupiter Stator. See *Temple of Castor and Pollux.*

**Temple of Jupiter Optimus* (Giove Tonante), or Capitolinus; also called Temple of Saturn or of Vespasian; on the Tarpeian or Capitoline Hill, on the site occupied by the Ara Cœli church. Founded by the Tarquins; re-built again and again by Sylla, Augustus (as Jupiter Tonans), Vespasian; and restored by Domitian. It had a six-column Corinthian portico of fluted marble, and was highly ornamented with bronze gates, gilt ceilings, etc.; three columns remain. Part of a word "... estitver"

(for "restituerunt") is read on the entablature. A winding path called Clivus Capitolinus went in front of it to the Intermontium. Near this are remains of chambers in which statues of the Dii Consentes (or 12 principal deities) were placed, and the Sibylline books kept. This temple under the general name of Capitolium contained three temples under one roof, dedicated to Jupiter, Juuo, and Minerva.

**Temple of Minerva Medica*, was a domed temple or hall in the Licinian Gardens, 80 feet diameter, built by Diocletian. Parts of the walls remain, the brick dome having fallen through in 1828. It was circular outside, but ten-sided within, with nine recesses or niches, for as many statues, of which seven have been found in the ruins. The tenth side was occupied by the door-way. Mr. Fergusson believes it to be a tomb, of later age than that of Santa Costanza. It is the first building in which butresses are applied to give strength to the walls; and the dome was ribbed with tiles. Its height is ten feet more than its diameter, which gives it an advantage over the Pantheon. "Taking it altogether, the building is certainly, both as concerns construction and proportion, by far the most scientific in ancient Rome; and in these respects as far superior to the Pantheon as it is inferior to that temple in size. Indeed there are few inventions of the middle ages, that are not attempted here or in the Temple of Peace—but more in this than the latter; so much so indeed that I cannot help believing that it is much more modern than is generally supposed."

**Temple of Nerva*, or Mars Ultor, was dedicated to Nerva by Trajan and stood in the Forum of Nerva, behind the churches of S. Lorenzo and S. Cosimo. It was 112 feet by 120. Three columns and a pilaster remain, of this well-built structure; close to which is the Torre di Conti, erected 1203 by the Conti family, and overturned by an earthquake, 1346. In this neighbonrhood also (near the church of SS. Quirico e Giulietta) is an arch, called Arco dei Pantani, *i.e.* of the marshes; besides a block of a peperino wall.

Temple of Peace, or Basilica of Constantine, facing the Arch of Titus; near the Colosseum. Built by Maxentius on the site of the Horrea Piperatoria, and dedicated by Constantine. Part was afterwards turned into the church. That of Santa Francesa Romana is close to it. It was 300 feet by 220 feet. One of its three naves, divided lengthways into three great arches, remains; with part of an arcade, on the Colosseum side. Ornaments in stucco, niches, and a winding brick staircase, which led to the roof, are visible. One of the eight marble columns which supported the simicircular tribune in the middle nave is now in the Piazza di Santa Maria Maggiore; 48 (Roman) feet high and 18 round.

Temple of Romulus, one mile from Porta S. Sebastiano, on Via Appia; and otherwise called the Stables of Caracalla's Circus. A circular-built building, dedicated to his son Romulus, by Maxentius, of whose Villa it is a part. It had a portico and dome, and the vaulted ceiling rests on a thick pier. There are niches in the basement for urns.

Temple of Romulus and Remus, or Ædes Penatium, a circular building, in the Forum; which, in 527 A.D., was made a vestibule to the present church of SS. Cosmo e Damiano (twin brothers, like the founders of Rome) and the Via Crucis Oratory. An Etruscan bronze door (from Perugia) and two porphyry columns were added by Urban VIII. Two half-buried cipolino columns stand near this temple.

Temple of the Sun, in the Colonna Gardens, on the Quirinal, was of great size, and a conspicuous object from all parts. Parts of an enriched architrave and frieze, with other fragments, are left. Elegabalus was its founder.

Temple of Venus and Cupid, close to Santa Croce in Gerusalemme, on the site of the Horti Variani, A large niche and brick walls remain. Part of the Claudian Aqueduct is near it, with the Castrensian Amphitheatre.

**Temple of Venus and Rome*, next to the Church of S. Francesca Romana, facing the Palace of the Cæsars, was a large structure with two façades, 350 feet by 160 feet; built by Hadrian, and rebuilt by Maxentius, after a fire. Some niches and pieces of granite pillars, and the splendid double colonnade which surrounded it were excavated in 1814. Venus was the mother of Æneas, the ancestor of the founders of Rome.

**Temple of Vesta*, near the Tiber, in the Forum Boarium, now Piazza della Bocca Verità; founded, it is supposed, by Vespasian. A circular cella surrounded by 19 (out of 20) fluted Corinthian columns of Parian marble, of very slender proportions. It is converted into a church, now called *Santa Maria del Sole*, but formerly S. Stefano delle Carozze. Here was the vault in which Vestal Virgins were confined, if they let out the sacred fire or gave birth to a child.

THEATRES.

Theatre of Balbus, on the site of the Ghetto, was erected in the reign of Augustus, by Cornellus Balbus, and was united by porticoes to the Theatre of Octavia. The soil covering the remains makes a hill, called Monte Cenci, on one part of which is the Cenci Palace. Many statues, etc., have been dug up in this quarter.

**Theatre of Marcellus*, in the Orsini Palace, Piazza Montanara, on the site of the Forum Olitorium. Built by Augustus to the memory of his nephew, Marcellus, on the site of the Temple of Filial Piety. The lower part (used for shops) remains; including the Doric and Ionic orders, one over the other, and superior in style to the Colosseum. The upper part is modern. It is the only part of a Roman theatre proper to be found in Rome. The Temple of Filial Piety was dedicated to the Roman Matron, who with her own milk nourished her father, when condemned to die of hunger in his prison.

Theatre of Pompey, under the Palazzo Pio, near the Campo di Fiore; some remnants only are seen in the basement. Cæsar was killed close to the Curia Pompea, or Senators' House, under Pompey's Colonnade of 100 pillars which stood here.

Flavian Amphitheatre. See COLOSSEUM, page 197.

TOMBS AND MAUSOLEUMS.

Many of these lined the roads outside the Gates, and were usually composed of a cylindrical or conical pile, covered at the top, and resting on a cubical basement.

Mausoleum of Augustus, called the Correa, in Via dei Pontefici, was a massive round building, erected by Augustus, in his 6th consulate, to hold his own remains. It afterwerds became a fortress, but was dismantled in 1167. The outer wall, seen at the back of Palazzo Valdambrini, and the great vaults of the interior, are still left. It is used as an amphitheatre for races, fireworks, etc. Here the body of Rienzi was burnt, 1354, by the Jews, to whom it was handed over for that purpose.

**Tomb of Cæcilia Metella*, on the Appian Way, near the Temple of Romulus, and the ruined palace of the Gaëtani family. Dedicated to the wife of Crassus. A round building, on a square base 90 feet diameter, 62 feet high, made of blocks of travertine, with a decorated frieze, in which are bull's heads, and a trophy of Victory writing on a shield. It is hence called Capo di Bove. It had a dome, or conical roof, and was turned into a fortress in the 14th century, when battlements were added. Byron refers to it—

> "There is a stern round tower of other days
> Firm as a fortress," etc.

The walls are 35 feet thick, so that it is nearly solid. It stands in a pleasant spot, with views of the Sabine and Alban hills. "This is the oldest buil ling of Imperial Rome, of an authentic date, and the best specimen of a Roman tomb remaining."—*Fergusson.*

Tomb of Caius Cestius, near Porta S. Paola. Built in 330 days, "diebvs cccxxx," in the reign of Augustus, and repaired 16 B.C. It is a marble pyramid on a travertine base. The vaulted chamber inside is decorated with coloured arabesques, and supported by Doric columns of fluted marble. It has been restored by the government.

**Tomb of Caius Publicius Bibulus*, in the wall of a house in Via Marforio, at the end of the Corso. A small simple monument of the time of Augustus, or earlier, in a massive style; consisting of the upper of two stories (the lower being buried in the soil) with pilasters, ornamented frieze, etc. It stood formerly on the Via Lata, outside the walls of Severus Tullius, near the old Porta Ratumena.

Tomb of the Claudii, a shapeless heap, opposite the tomb of Bibulus, in the Via Marforio.

Tomb of Eurysaces, the Baker, outside the Porta Maggiore, close to the monument of the Claudian Aqueduct, at the junction of Via Labicana and Via Prænestina. It was brought to light when the additions made by Honorius were removed. It forms an irregular square, and has carvings of round stone mortars, and other signs of a baker's business on the face of it; and the inscription, "EST HOC MONIMENTVM MARCEI VERGILEI EURYSACIS PISTORIS REDEMPTORIS APPARET."

**Mausoleum of Hadrian*, now the *Castel S. Angelo*, and used for a prison and house of correction, was built by Hadrian i., the gardens of Domitia. A circular tower, 235 feet diameter, and 140 feet high, on a square base, 340 feet each way, and 75 feet high. It was originally of marble, surrounded by 48 pillars of a single piece; and had statues, which in the siege of Rome by the Goths were thrown down on the heads of the invaders. One, a Dancing Faun, is now at Florence. It was fortified by Nichola V. and other popes, with bastions, ramparts, etc., in the modern style. The old doorway facing Ponte S. Ang lo, led by a spiral way to the chambers inside, which has frescoes by P. del Vaga, etc. In one of them, Cardinal Caraffa was strangled 1561, by order of Paul III. A bronze Angel on the summit replaces the statue of Hadrian, whose head is in the Vatican Museum.

Tomb of Lucius Arruntius (consul under Augustus, A.D. 7), between Porta Maggiore and the Temple of Minerva Medica. A small columbarium of two chambers, with urns in one, and stucco ornaments in the other, which has a painted ceiling. A columbarium of one chamber is near this.

Tomb of Scipio, inside Porta S. Sebastiano, in the Codini vineyard, between Via Appia and Via Latina. It seems to have been originally a quarry of tufa rock, in which sepulchres were excavated. The entrance is through a plain arch, which was covered with stucco ornaments, and painted. A sarcophagus found here is in the Vatican. It is that of Scipio Barbatus, conqueror of the Samnites before the first Punic war, and is of peperino. In the same vineyard are the columbarium of Cnenius Pomponius Hylas, and of Pomponia Vitalina. The niches are filled with urns and tablets.

Tomb of Santa Costanza, built by Constantine, on the Via Nomentana, and turned into a church by Alexander IV. See church of *Santa Costanza*, page 179. It has double Corinthian columns supporting a dome, with mosaics. A fine porphyry sarcophagus, containing the remains of the Emperor's sister or daughter, Constantia, is now in the Vatican.

Tomb of Santa Helena.—See church of SS. Marcellino e Pietro.

Tomb in the Vigna (vineyard) *di Luzzano*, outside the Porta Pia. Only the square chamber and basement remain, with marble sarcophagi adorned with bas-reliefs.

Villa of the Quintilii, or Pagus Lemonius, a large ruin on the Via Latina, five miles from the city. Built by the Quintilii, and enlarged in the 5th century. There are traces of bathrooms, an aqueduct, amphitheatre, etc.

Villa of Livia, on the Flaminian Way (8th mile), has lately been excavated, and a fine dignified statue of Augustus found, 11 feet high, with traces of colour on the drapery; also several busts, etc.

EXCURSIONS FROM ROME.

The soil of the country round Rome, or *Ager Romanus*, is volcanic, with a rolling surface. During the period of the empire, it was well-cultivated, the estates being farmed by slaves. Afterwards, as the prosperity of the capital and population decayed, it became a waste, subject to

malaria, which is not incidental to the soil, but to neglected drainage. At present, a narrow belt of cultivation surrounds the city walls; then comes a desert for 10 to 20 miles, when cultivation reappears. The land is chiefly pasture, with few villages or inhabitants. Some of the farms in the Campagna run to 20,000 acres; and the whole are rented by a corporate body called the Mercanti di Campagna, protected by government. The nearest hills are Monte Albano and Tivoli, 15 to 20 miles distant.

1. CATACOMBS. — The largest are those of St. Calixtus, called Cœmeterium Callisti, in a vineyard, near the church of S. Sebastian and the Via Appia. There are others near, S. Agnese and S. Lorenzo-extra-Muros. Nearly 600 catacombs have been discovered. They are called *Arenariæ* from their sandy quality, and were excavated in the travertine at first, for building; and afterwards used as secret habitations by Christians, and then for burial places even down to the 13th century. In some parts five galleries are to be seen one over the other. Padre Marchi, in his "Monumenti Primitivi," estimates the total length at 300 leagues, and that 7,000,000 bodies are deposited here. The largest are named after S. Calixtus, who (218-13) transported the bodies of the martyrs hither.

In one inscription we read—"Bibas in Θεῷ." (mayst thou live in God), where *bibas* stands for *vivas*.

When the Pagans gave up burning their dead, they began to use the subterranean galleries as well as the Christians. This is observed in the inscriptions to "D. M.," or "Dis Manibus;" and in frescoes as early as the 2nd century. They were also used by the Jews; as shown in the catacombs in the Vigna Rondanini, opposite St. Sebastian, opened in 1859. A Jewish Cemetery, recently excavated, is in the form of a gallery, on one level; the symbols being mixed with heathen symbols. The large number of inscriptions and other memorials collected in the Museum of Sacred Antiquities, in the Vatican (see pages 182-5) have been illustrated in *Maitland's Catacombs* and *Burgon's Letters from Rome*; but especially in a work by the Cavaliere di Rossi, in six folio vols. He has examined 11,000 inscriptions, the earliest being A.D. 71. The subterranean ones (about 6,000) are most numerous down to 375 A.D.; and then become more and more rare as the condition of the church improved. About 1,250 inscriptions are dated.

From the rough drawings found in these caves or grottoes we get the word "grotesque." Signor Castellani, in Via di Poli, has a beautiful collection of works in gold and gems found in the catacombs and Etruscan tombs.

Many priests and martyrs were buried in a chamber called Cappella dei Pontifici. In this chamber are slabs (almost always in Greek) to "Anteros, bishop." (A.D. 235.) "Fabianus, bishop and martyr." (A.D. 236.) "Cornelius, martyr and bishop," (A.D. 250.) "Lucius," (A.D. 252.) "Eutychianus, bishop," (A.D. 275.) The slabs were found 1854. Only two of these are called martyrs; though both Anteros and Lucius are included in the current martyrology. Cornelius was the correspondent of Cyprian. Mr. Burgon thinks these inscriptions were cut long after the deaths of the persons they commemorate.

S. Alessandro, 6 miles from Porta Nomentana, is a recently discovered catacomb, adjoining the remains of the early church, excavated 1853. On the floor is a slab with "A deo datus epis" whom Mr. Burgon supposes to be Pope Deodatus (672). "In one of the catacombs near the Via Salaria, a slab was lately found, to the memory of 'Aurelia Theudosia.....Nat. Ambiana,' who (some bones have been found near it) was pronounced by the Congregation of Relics to be a saint and a martyr; and the relics were transferred, in 1853, to Amiens, his supposed place of birth, with great solemnity; Cardinal Wiseman preaching the sermon. The Emperor and Empress were present at the anniversary of this event, 1854."—*Dr. Wordsworth.*

2. *Via Appia.*—The Via Appia and Via Latina, but especially the former, were according to the Roman custom, lined with tombs and columbaria (so called from the pigeon-hole entrances); many of which remain, in common with other objects of notice. The tombs are mostly large masses of brick work, bereft of their marble ornaments; and the entrance to them is at the back, away from the road. The Via Appia was made 312, B.C., by Appius Claudius, the censor, as far as Capua, and afterwards extended to Brundusium. It is formed of solid volcanic blocks, and was a great work for such a period; so well done, as to be still almost entire. An excursion along this road passes by or near to the following tombs, churches, sites of villas, etc., deserving attention; most of which are described under their proper heads. In clear weather the sea comes into view across the Campagna.

> "Thence to the gates cast round thine eyes, and see
> What conflux issuing forth or entering in;
> Prætors, Proconsuls, to their Provinces
> Hasting, or on return, in robes of state,
> Lictors and rods, the ensigns of their power,
> Legions and cohorts, turms of horse and wings;
> Or embassies from regions far remote,
> In various habits, on the *Appian Road.*
> * * *
> From the Asian kings and Parthian among these,
> From India and the golden Chersonese
> * * * *
> From Gallia, Gades, and the British West."—*Milton.*

The Tomb of the Scipios is just outside the gate of S. Sebastian, and the Arch of Drusus. It was not discovered till 1780, when the contents were transferred to the Vatican, and counterfeit inscriptions put here instead. Cross the Almone or Acquataccio, to the church of *Domine quo vadis* ("Lord, whither goest thou?") so called according to tradition, because, St. Peter, when flying from persecution, here met the Saviour and put this question to him. The answer was, "To be crucified again." Upon this, St. Peter, ashamed of himself, returned, and submitted to his persecutors. The round tomb of Priscilla faces the church; and near this, a way called Strada del Divino Amore turns off to a chapel so called. The next objects are three Columbaria and Tombs of Augustus and Livia, in Vigna Codini; among which are Tryphæna, Julia, Philologus, and Amplias, all names like those mentioned by St. Paul as belonging to Cæsar's household. On the left of these are the Fountain of Egeria, Temple of Bacchus, and the square Tomb of the God, Rediculus (called so, *a redeundo*); and on the right, the basilica of St. Sebastian, near the entrance of the catacombs, or cemetery of S. Calixtus, towards Via Ardeatina; the Jewish catacombs face these. Then follow the Circus of Caracalla, Temple of Romulus, Tomb of Cecilia Metella, and the ruined Gaëtani Palace, called Capo di Bove, from the bull's head carved on it. At the fourth mile is the Ædicula or Tomb of Seneca, near the site of his Villa. At the fifth mile are three tumuli, called the Tombs of the Horatii and Curiatii; and the large circular Tomb of M. Corrinus, the friend of Horace. It is called Casale Rotondo, and has a house and olive garden on its summit. Near this is the Tomb of Perseus. At the eighth mile are broken columns of the Temple of Hercules; and at the 9th, the villa and tomb of Gallienus, near *Tres Tabernæ*, or Three Taverns, of the Acts of the Apostles.

3. To FRASCATI, TUSCULUM, and ALBANO, by the Naples railway. Frascati, the nearest station to Tusculum, is 12 miles from Rome, *viâ* the branch from Ciampino. Albano (or La Cecchina) station is 18 miles, along the main line.

Albano is on the west side of the hills, which under the general name of the *Alban Hills*, form a volcanic group, about 10 miles in diameter, the most elevated of which are the Alban Mount (or Monte Cavo), 3,000 feet high, surmounted by a Passionist Convent, and Monte Porzio, near Tusculum, 2,000 feet high. This group encloses the Alban Lake and Lake Nemi, and is traversed by the Via Latina, which leaves the Tusculan Hills to the north of it. The ancient city of *Alba*, or *Alba Longa*, was on the east side of the Lake, but the modern town of

Albano, which has succeeded to its name, is on the west side, in a healthy and picturesque spot, among fine trees and walks, which have made it delightfully attractive to the Romans, in the hot season. It is a bishop's see (population 6,000), and was founded in the 17th century, when Urban VIII. fixed his summer residence at Castel Gandolfo, in the grounds of Pompey's Villa. It swarms with monks; and forms a long street, having, among other seats of the Roman nobility, the Barberini and Doria palaces. Good lodgings, for a small rent, may be hired, with beautiful prospects. In the Doria gardens are traces of the Villas of Pompey and Domitian, with remains of baths, and of Domitian's Amphitheatre, near the Church of S. Paolo. The Capuchin convent commands a very good prospect of the Campagna and Rome. A fine modern viaduct on three rows of arches, begun in 1846, crosses the valley towards Ariccia, at a height of nearly 200 feet. It is 1,000 feet long, and built of peperino, from the hills. Outside the gate, is the tomb of the Curiatii. Near the town is *Borillæ*, the original seat of the great Julian family, before it, with other inhabitants of Alba Longa, was transported to the Cœlian at Rome.

The *Alban Lake*, or Lago Castello, is a piece of water 920 feet above the sea, and 7 miles round. It was formerly the crater of a volcano, and is said to be nearly 500 feet deep. It is surrounded by hills, gardens, and vineyards for Alban wine. The Romans cut a tunnel, or emissario, through the rocky side to carry off the surplus water. This is 6 feet by 4, and runs down to the Tiber, below Rome.

Going round the lake from Albano, towards the north, we pass through some fine shady ilexes, to

CASTEL GANDOLFO (population 1,000), the Pope's country seat, overlooking the lake. The palace and church, by Bernini, were added to an old castle of the Gandolfi family.

Marino (population, 5,000) near a railway station of the same name, 10 miles from Rome; the site of *Castrimenium*, and the seat of a bishop, on a hill, with a cathedral containing a St. Bartholomew by Guercino. In the valley below is the Ferenthe wood, where the Latin tribes used to hold their meetings.

GROTTA FERRATA (population 600), near the Via Latina, has a Greek convent of Basilian monks, on or near the site of Cicero's *Tusculan Villa*. It looks like an old castle. In the library are some Greek MSS. The church has an altarpiece by An. Carracci, and some frescoes by Domenichino, who took refuge here from the threats of Salvator Rosa; one of them contains portraits of Guido, Guercino, and himself. A great festa is held here, 25th March, in Lent.

Farther on, on the east side of the lake, near Palazzolo, is the site of

Alba Longa, a Latin city, older than Rome, which afterwards subdued it and removed the inhabitants to the Cœlian hill, on the Tiber. Another Alba then sprang up, of which there are many solid traces dispersed around. A road winds up from this to the little town of ROCCA DI PAPA (population, 2,000), and a plain called the Campo di Annibale; thence through chestnut woods to the summit of

Monte Cavo, or the Alban Mount, 3,000 feet above the sea, once crowned by the Temple of Jupiter Latialis, now by a convent of the Passionists, built by Cardinal York, the last Stuart. In this temple the Latin tribes offered yearly sacrifice, and the Roman armies marched up to it in long procession after a triumph, by the Via Triumpualis, of which there are traces. The view takes in the whole Campagna, bounded by the Sabine Hills, Monte Soracte, Monte Cimino, etc., on one side; and the sea-coast on the other, from Civita Vecchia to Naples.

Under the south side of the mount is

NEMI (population, 900), near *Lake Nemi*, the ancient *Lacus Nemorensis*, another crater about two miles from the Alban lake, but about one hundred feet higher, and surrounded by woody hills. Its waters, three miles in circuit, are supplied partly by the Fountain of Egeria, close to a temple of Diana, of which remains have been discovered. Its priest was a fugitive from justice, who could find protection here, only by killing his predecessor.

> "Those trees in whose dim shadow
> The ghastly priest doth reign;
> The priest who slew the slayer,
> And shall himself be slain."—*Macaulay.*

It is surrounded by groves of oaks, ilexes, and chestnuts, and by an old seat of the Rospigliosi family, built by the Colonnas.

On the west side, near the Via Appia, is

GENZANO (population, 4,700), with the Cesarini Palace, and a Capuchin convent, both overlooking the lake. Here are fine alleys of elms and ilexes, with a prospect of Monte Giove, towards the railway. An *infiorata*, or flower festival, begins here in May.

L'ARICCIA (population 1 300) the ancient *Aricia*, the first stage out of Rome, in Horace's journey, where he found but scant cheer, "hospitio modico." It was an old Latin city at the bottom of the hill, the top of which is now covered by a church, and the Chigi palace, built by Bernini. The solid foundations of the Appian Way may be seen here to advantage. The next place is Albano (as above), which completes the circuit of the lake.

FRASCATI (population, 5,000), another agreeable summer retreat of the Romans, on the side of the Tusculum Hill, among groves of olives and vineyards, producing a sweet robust wine. When old Tusculum was destroyed in 1191, a new town sprung up near it; which having been at first built of boughs of trees or *frasche*, acquired the name of Frascati. It is a bishop's see, and chiefly remarkable for its villas; as Villa Aldobrandini, a large building, by Della Porta, with frescoes and gardens; Villa Bracciano, and its frescoes by Domenichino; Villa Conti; Villa Ludovisi; Villa Falconieri, built 1548, with a ceiling by C. Maratta; Villa Ruffinella, belonging to Victor Emmanuel; and Villa Mandragone, a large unfinished seat of the Borghese family. About two miles higher up, on the top of the hill, was the ancient Latin city of *Tusculum*, the birthplace of Cato. It existed down to 1191, before which several Popes had made it a summer residence. There are remains of its strong walls, citadel, theatre, and of a Villa of Tiberius, identified by some with the Tusculan Villa of Cicero. Others place it at Grotta Ferrata.

Behind this volcanic hill, is another, crowned by a Camaldoli convent, and a third peak, Monte Porzio, about 2,000 feet high. They overlook the valley towards the Alban Hill, which is traversed by the Via Latina. On the opposite side of the hills, between Frascati and Monte Porzio, is Cornufelle, the site of *Lake Regillus*, famous for the victory of the Romans, assisted by the Twin Brethren, over the Latin Tribes. About ten miles east is PALESTRINA, the ancient Præneste, having remains of old walls and a Temple of Fortune, close to the Barberini Palace, which contains a celebrated *Mosaic*, discovered in 1662. Tivoli is eighteen miles.

4. To TIVOLI, VILLA ADRIANA, &c., an excursion eighteen to twenty miles north-east of Rome, up the Anio. The road follows the Via Tiburtina, from Porta S. Lorenzo, leaving the church of S. Lorenzo and Acqua Felice on the right. Cross the Anio by Ponte Mammolo, a bridge so called from Alex. Severus's mother, Mammea, who repaired it. The Caves of Cervara and the *Mons Sacer*, to which the tribes retired under the leadership of M. Agrippa, are on the left. Some miles after crossing a branch of the Anio, we come to Castel Arcione; then to the Solfatara or *Aquæ Albulæ* mineral springs; and to Ponte Lucano, on the Anio; where it leaves the deserted Campagna, for the hills, near the Tomb of the Plantii; a massive round tower inscribed to M. Plautius Silvanus. About two miles to the right is

**Villa Adriana*, a farm so called, on the site of the Emperor Hadrian's Palace, now an extensive circle of ruins. This magnificent design embraced an epitome of everything beautiful in nature and art which the founder had seen in the course of his expeditions; and was, altogether, three miles long and one broad. There was a great Lyceum, an Academy, an Egyptian Serapeon, a Vale of Tempe, several theatres, temples, baths, barracks for his troops (called Cento Camerelle), a Naumachia, hippodrome, etc., the sites of which can be pretty well traced. The statuary and marbles found here are dispersed in museums, at Rome and elsewhere. Follow the Via Tiburtina to

TIVOLI, the ancient *Tibur*, on a sloping hill, among olive groves and vineyards, in the romantic valley of the "præceps Anio," or Teverone, which here tumbles over the cliffs and forms a series of rapids. It is a bishop's see (population, 6,800), and contains several narrow steep streets, on the site of the old Latin city, not far from the Sabine borders. Its healthy situation and fine prospects made it a favourite resort of Scipio Æmilianus, Marius, M. Plancus, Mæcenas, and other eminent Romans. Augustus and Horace came here to visit Mæcenas, and Queen Zenobia spent a pleasant banishment here. It submitted to the Pope in the 12th century, after some hard fights with the Abbots of Subiaco.

The cathedral was built out of the ruins of the Temple of Hercules, which stood on the site; its cella remains. The church of the Madonna di Quintiliolo is near the remains of the Villa of Quintilius Varus, on a hill facing Mæcenas's Villa. Near the Roman gate are remains of an octagon temple or tomb, called *Tosse*. There is a Roman bridge at Ponte Celio, or *Ponticelli*. The fine old castle was built by Pius II. Massive remains of the Claudian Aqueduct are seen here and there.

The well known **Temple of the Sibyl* (called *Sibilla*), or Vesta, stands on the brow of a cliff opposite the falls, a picturesque ruin. It was circular, of the age of Augustus, and is inscribed "L. Gellio L. F." Ten out of its eighteen Corinthian pillars remain. Soane has imitated this architectural relic at the Moorgate-street corner of the Bank of England, and Lord Bristol would have brought the original to England, had not the Roman Government interfered to prevent its removal.

Mæcenas's Villa is on the highest ridge here, the rock being pierced by the Via Tiburtina below. It commands a distant view of Rome, and the rocks and falls of the river. The chief remains are a range of tall Doric arcades, now used as an iron work, established here by Lucien Bonaparte. Horace's Villa is pointed out by the guides as standing opposite to Mæcenas's; but this, as well as the Villa of Sallust (near St. Antonio's Hermitage), the Villa of Catullus (near the Cascades), the Villa of Cassius, etc., are of very doubtful identity.

A path made by General Miollis leads from the Temple of the Sibyl to the grotto or cave of Neptune, where there is a fine view of the falling waters. There is another from the Syren's Cave, lower down.

The Anio narrows as it comes near Tivoli, and is divided into numerous cascades by the rocks which it meets in the course of a couple of miles. The poet Gray in his letters praises the sight as the "noblest in the world. You have at one view these cascades, intermixed with groves of olives and little woods, the mountains rising behind them, and on the top one, at the extremity of one of the half circle's horns, is seated the town itself. At the very extremity of that extremity, on the brink of the precipice, stands the Sibyl's Temple. All this on one hand; on the other the open Campagna of Rome. Here and there a little castle on a hillock, and the city itself on the very brink of the horizon, indistinctly seen (being 18 miles off), except the dome of St. Peter's." This beautiful spot, which is "all one picture," as Forsyth says, was visited by the Prince of Wales and his sister in 1859.

Near Mæcenas's Villa is the Villa d'Este, a large, empty, formal seat, built in 1549 by Cardinal d'Este, having frescoes by Zuccari and Muziano, with terraces, parterres, fountains, avenues of pines, etc. Gray describes it as a house "being in circumference a quarter of a mile two feet and an inch; the said house containing the following particulars, to wit, a great room; item, another great room; item, a bigger room; item, another room; item, a vast room; item, a sixth of the same; a seventh ditto; an eighth as before; a ninth as aforesaid; a tenth, see No. 1; then ten more such; besides twenty; besides others, which, not to be too particular, we shall pass over. The said rooms contain nine chairs, two tables, five stools, and a cricket." The view from it is splendid.

Tivoli has manufactures of iron and paper; its quarries yield the hard travertine stone, of which the Colosseum and St. Peter's are built. The pizzatello and pergolese grapes are grown here.

The Anio supplied Rome with water by the Anio Vetus and Novus aqueducts. Following the river, at eight miles above Tivoli, is Vicovaro, the *Vana* of Horace, from which the Digentia, which falls in here, may be ascended to Rocca Giovanne and Colle del Poetello, near *Horace's Sabine Farm*, which some antiquaries place here at the foot of Monte Gorgnaleto. His "gelidus Algidus" and "nive candidum Soracte" are in view. To Vicovaro, great crowds were brought to see a winking Madonna in July, 1863. Ascending the Anio, we come to SUBIACO, the ancient *Subalqueum*, and the head-quarters of the Benedictine order. The Pope is titular abbot of the old abbey of Sacro Speco. Here Nero had a villa. The head of the river is at Trevi, above.

5. To OSTIA.—A visit to this ancient port of Rome, 18 miles distant, takes three or four hours. The road is along the Via Ostiensis, out of Porta S. Paolo, giving a glimpse of the Protestant Cemetery, the pyramid of Caius Cestius, and the Temple of Vesta, at the exit from the gate. The scenery is as tame as can be. Nothing but the waste Campagna is seen, with an occasional swell of the surface; herds of cattle, flocks of sheep, with few shrubs or trees, and scarcely any houses. On the right is the muddy and monotonous Tiber. Traces of the pavement of the ancient Via come into view, but the road is bad, and full of holes.

The modern Ostia, on the south branch of the Tiber, is a bishop's see, founded by Gregory IX. in 830, but is decayed like its predecessor, having a regular population of scarcely fifty inhabitants. It contains a small cathedral, a bishop's palace, a small castle, built by Sangallo for Sixtus IV., and a few houses. The Antica Osteria is a very humble inn.

About ½ mile from it, near Torre Bovacciana, is the site of the ancient city of

Ostium Tibernium, the old port of Rome, founded by Ancus Martius; which in prosperous days counted a population of 80,000. For a time it had no regular harbour, but was a mere unprotected anchorage, which Claudius improved by building two moles and a light tower. It is now two to three miles from the sea, which falls back at the rate of 12 feet a year. From this cause it was choked up in Strabo's time, and by the sixth century it was deserted. Several of its buildings have been broken up for lime. "A view of recent excavations will make amends" says Burgon, "for the rough journey." It is another Pompeii. Whole streets have been uncovered, and remains of palaces and baths displayed in perfect order, with bases of columns, bits of marble, and other fragments of temples and theatres. One splendid palace shows its wide corridors and galleries, cased with marble, shady porticoes, etc., all on an ample scale.

The old deserted church of S. Ippolito near this, is named after the celebrated Hippolytus, one of the first bishops of this see. Opposite it, on the north branch of the river, is Porto, the site of Portus Trajani, a harbour of Trajan's, equally choked by the sand. Quails are shot here in May.

From Ostia the Via Severiana passes along the coast, southwards, formerly lined with villas, through Castel Fusano, a fine seat of the Chigi family, in a pine forest, with a view of the Mediterranean; and on to Porto d'Anzio, or *Antium*, which furnished the beaks of the ships in the Rostrum at Rome. It was occupied by H.M.S. Edinburgh in 1811, for the Pope.

SECTION III
SOUTH ITALY—SICILY—SARDINIA.

Rome to Palermo.

THE ABRUZZI—BASILICATA—CALABRIA—Etc.

NAPLES AND ITS ENVIRONS.

VESUVIUS—POMPEII—SORRENTO—PÆSTUM—POZZUOLI, THE BAY AND ISLANDS.

PESCARA—FOGGIA—OTRANTO—COSENZA—REGGI(

PALERMO—MESSINA—SYRACUSE—ETNA—AND THE LIPARI ISLANDS.

THE ISLAND OF SARDINIA.

SECTION III.—SOUTH ITALY.

ROUTE 32.—Continued.

Rome, to Naples, by Railway, viâ Ciampino, Albano, Velletri, Frosinone, Ceprano, Presenzano, Capua, Cancello, etc.; or by Road, viâ Terracina, Fondi, and Gaeta, and the Coast.

By rail, 163 miles, three trains daily, in 7 to 10 hours. Buffet at Ceprano, near the frontier of the late Pontifical States. A coach from Velletri runs to Terracina, on the coast.

The stations are as follows:—

	Miles.		Miles.
Ciampino	8¾	Mignano	104½
Marino	10	Presenzano	109
Albano	18	Caianiello	113⅝
Civita Lavinia	20½	Riardo	117¾
Velletri	26	Teano	121
Valmontone	35½	Sparanisi	125¾
Segni	40½	Pignataro	129⅝
Anagni	46¼	Capua	135½
Spargola	49	Santa Maria	138¼
Ferentino	54½	Caserta	142
Frosinone	60½	[Foggia line to Naples.]	
Ceccano	63¾	Maddaloni	145
Pofi Castro	68⅝	[To Foggia from Naples.]	
Ceprano	76½	Cancello	149⅛
Isoletta	76¾	[Branch to Laura.]	
Roccasecca	81¾	Acerra	154¼
Aquino	85	Casalnuovo	156½
San Germano	93½	Naples	162½
Rocca d'Evandro	99¾		

Rome.—The terminus is near Porta Maggiore and the Baths of Diocletian. Leaving the city, the first place on the line is

Ciampino Station, where the branch line turns off to Frascati, Tusculum, &c., in the Alban Hills (*see* page 206). Here and there are seen remains of great aqueducts, and the Tombs of Pompey, Domitian, Arnus, &c. The line then crosses the Via Appia, and winds round the base of the hills, passing

Marino Station, on the Appian Way and

Albano Station, or La Cecchia, near Aricia, under the Alban Lake, and Corioli (near Montegiove), from which Coriolanus obtained his famous surname. The line runs among the hills, with glimpses of the Campagna, bright with heather, and the sea beyond.

Civita Lavinia Station, near the site of *Lanuvium* (the birth-place of Antoninus Pius) and the Via Appia, which strikes right across the Pontine Marches. The railway crosses it once more to

Velletri Station, the site of *Velitræ*, an old city of the Volscians, and the birth-place of Augustus, picturesquely seated half-way up Monte Artemesio, in the Alban Hills. Its ruined walls were built by Coriolanus. Its first inhabitants were carried to Rome and are said to be the progenitors of the residents in the Trastevere. Population, 12,000. The Palazzo Lancelotti is the work of M. Lunghi. Near this was found the Veletri Pallas, now in the Louvre. Here the railway, leaving the old route towards the Naples frontier, along the Appian Way, strikes inland among the hills; but a coach leaves the station for the old route, as far as Terracina.

[The *old coach route* on the Via Appia, is perfectly straight and level, and lined with trees. It passes *Tres Tabernæ*, or Three Taverns, where St. Paul met the brethren from Rome; Cisterna and its oak woods, having on the left, *Cora*, or *Cori*, an old Volscian town with two ancient temples; *Norba* (now Norma); and *Setia* (or Sezze). At Tre Ponti Tower, or *Trepontium* (there is a Roman bridge still) the Pontine Marches begin, and extend to Terracina, 18 leagues; a fertile but watery tract, formerly well drained and peopled, and embracing upwards of 20 villages. Between 1777 and 1781, the work of drainage was resumed by Pius VI.; and ditches were made to the Naviglio Grande Canal which runs by the side of the road and represents the canal of Augustus, on which Horace embarked on his journey to Brundusium. Foro Appio (*Appii Forum*), where he took boat, between Treponti and Bocca di Fiume, was then a great place for bargemen and tavern-keepers. Two ancient milestones of the Via Appia and a tomb are seen near this; and, to the left, *Privernum*, the birth-place of Camillus. Buffaloes, grey oxen, goats, horses, wild geese, &c., are seen among the sweet smelling flowers, canes, and long grass, backed by the Volscian Hills. To the left, on the coast, is Nettuno, the ancient *Antium*, with the beaks of whose ships the Rostrum in the Forum was adorned, as above-mentioned.

"Though the Pontine Marshes are now an unhealthy swamp, the inhabitants of which show the

effects of malaria in their faces, yet the scene altogether is much more interesting and even beautiful than we had expected to find. The morning was brilliant; the yellow canes contrasted well in colour with the deep blue pools of water, over which hovered birds of various kinds; and the large herds of cattle—fine grey, handsome, creatures, standing in picturesque groups near the road, and gazing at us with their soft brown eyes, that form in their mild expression so striking a contrast with their formidable horns; with the little black dots in the distance, which we only know to be buffaloes from their colour and their numbers; all tended to give great life to to the plain. The mountains were still more attractive; for their forms vary with every mile of the road, and with their snowy summits and the purple shadows revealing glens and hollows we longed to explore, they not only broke the monotony of the plain but rendered it more striking by contrast."—*Miss Catlow's Sketches of Travel.*

Approaching Terracina, the Circean Promontory (Monte Circello) is seen on the right. Here the Romans came to hunt the wild boar and eat oysters.

TERRACINA (population, 5,000), where Horace's canal trip terminated, is on the coast of the Gulf of Gaëta, at a pass between the sea and the precipitous hills, which come down close to the water. It is the ancient *Anxur*, *Trachna*, or *Tarracina*; now a picturesque but half-ruined place, containing remains of its old walls and castle; a Cathedral, in a half-Byzantine style, on the site of a Roman temple; Pius VI.'s Villa, and the ruins of Theodoric's Palace, on a height. From this are extensive sea views, of the Gulf of Gaëta and its fortress; of Procida, Ischia, etc., at the corner of Naples Bay; of the Ponza Group; and of Vandotena, the ancient *Pandataria*, the place of exile of Augustus's daughter, Julia; her daughter, Agrippina, and Nero's wife, Octavia. The road follows the Via Appia, through a defile, the *Lantula*, or Portella pass, celebrated in the Samnian wars. Houses and mediæval towers are perched on the rocks, covered with golden wallflowers. The citron, palm, and other marks of the south are seen, but there is a want of trees and grass.

TORRE DE CONFINI, the last place on the Papal territory. Cross the border to

PORTELLA, with its custom-house and castle, in the province of Terra di Lavoro (*i.e.* Land of Labour, which here means that very little is required), or the garden of Campania Felix, in the Kingdom of Italy. The old Castle of Monticelli stands on the heights. A lake here lines the shore of the ancient Bay of Amyclae.

FONDI, consisting of a long narrow street in the Pass, celebrated for its Cæcublan wine; for its inn, the scene of Washington Irving's story; for its bandits, Fra Diavolo (whose real name was Michele Pezza), and Mammone; and for the Dominican convent, in which St. Thomas Aquinas lived. Population, 6,212. In 1534, the beautiful widow of Prosper Colonna, lord of the town, was nearly carried off by the brother of the Turkish corsair, Barbarossa (Red Beard), who intended to make a present of her to Soliman II. An inn is called Locanda Barbarossa. Ascend to

ITRI, on a height at the end of the pass, with its picturesque cattle, and a population of 4,000.

MOLA DI GAËTA (population, 8,203), a dirty town, including Castelbone, the site of *Formiae*, whose wine Horace compares to Falernian. The Villa Caposello, now an inn, is the site of *Cicero's Villa Formianum*, where he met and conferred with Cæser before joining Pompey. Here he was assassinated in his 64th year, by the messengers of Anthony; one of the murderers being a tribune whom Cicero had successfully defended in a trial for his life. In the gardens behind, are the Baths of Cicero; and a building called the Tower of Cicero, near this, is supposed to be his grave. The bay before it, the *Sinus Formianus*, is a rival to that at Naples, for beauty. Vesuvius and the Islands are in view. To the right of Mola, out of the road, on a high rock over the sea, four miles distant, is

GAËTA (population, 10,344), a bishop's see, and the *Cajeta* of Æneas, founded by him in memory of his nurse, on the Bay of Gaëta. Since 1440, it has become a strong fortress, the key of this part of Italy, and has undergone several sieges; the latest of which was that of 1860–61, when it was taken from the ex-king of Naples, by the Sardinian army and fleet. The tomb of the Constable Bourbon, killed at Rome 1528, is in the Citadel At the summit of the height is the tomb of L. M. Plancus (the friend of Augustus), called the Torre o'Orlando. In the Duomo, is a P. Veronese, with a standard of Don John of Austria, who fought at Lepanto, and an ancient marble sarcophagus. The palace was the residence of Pius IX., after his flight from Rome in 1849. A chapel is in the mouth of a cleft, said to have been made by the earthquake at the Saviour's death.

This place gave name to Cardinal Cajetan of Henry the VIII.'s time, now represented by the Gaëtani or Caetani family. Francis II. was here shut up from November, 1860, to February, 1861, with 16,000 men, and 800 guns, mounted on about 30 batteries. Cialdini's head-quarters during the investment and bombardment of the citadel, were at Villa Caposello, above Cicero's Villa at Mola, to which a road four miles long, by Monte Conca, was made by the Sardinian soldiers. He was assisted on the sea side by Admiral Persano, who was occasionally thwarted by the French and Spanish squadrons. Gaëta was besieged by Massena in 1806, for six months.

From Mola, the road crosses the plain of the Garigliano, marked by remains of an aqueduct and amphitheatre, etc., belonging to *Minturnæ*, in the marshes of which at the month of the river, Marius hid himself from the pursuit of Sulla. The Garigliano, the sluggish Liris ("taciturnus amnis") of Horace, and the old boundary between Latium and Campania, is crossed by a wire bridge since 1832; replacing that which the Chevalier Bayard defended singly against a great number of Spaniards, at the battle of 1503, when the French were defeated by Gonsalvo de Cordova. The Via Appia here hugs the coast on the direct way to Naples; passing Mondagrone, and the site of *Sinuessa* at the month of the Volturno, where Horace met his friends Virgil and

P. Varius ("O qui complexus et quanta gaudia fuerunt"); and

AVERSA, a Norman town of the 11th century, noted for its brisk wine, called Asprino, and its torrone or almond cake. But the high road goes on to

SANTA AGATA, near Sessa or *Sucssa Arunca*, on a volcanic height.

CASCANO, at the foot of Monte Massico, is in the *Falernian wine* country; the vineyards of which are still celebrated, and are now in the hands of Messrs. Cottrell, of Naples. Capua is on the railway, and river Volturno (See below.)]

Following the rail, the next place to Velletri is

Valmontone Station, a small town (population, 2,000) on a volcanic hill; with a palace of the Doria-Pamfili family, built 1662.

Segni Station, near the site of *Signia*, on a hill in the Lipini ridge. Segni (population, 4,000) is a bishop's see, having a church which was a Roman temple, and being shut in by cyclopean walls four miles in circuit, pierced by seven gates. The line passes between Monte Cavo and Monte Cacume, to

Spargola Station, near the river Sacco.

Ferentino Station (population, 8,000), a bishop's see, near an old Roman town up the hills, *Ferentinum*, on the Via Latina, of which the Cyclopean walls remain, rough and uncemented. A few miles to the left is another bishop's see, ANAGNI, or *Anagnia*, the ancient capital of the Hernici, and the place where Benedict VIII. was arrested by the agents of Philip le Bel, of France, whose kingdom the truculent Pope had placed under an interdict and even offered to the Austrians. Boniface was of the Gaëtani family, who were seated here, and with the Conti, and others, made up the Twelve Stars or noble families, of Anagni. The line descends the Sacco to

Frosinone Station, near a town of 7,600 inhabitants, the site of the Volscian *Frusino* on the Cossa. It stands on a hill in a cultivated spot, and is the head of a Papal delegation, which extends to the Pontine Marches and the coast; having a cathedral, castle, etc. Up the Cossa, the following places may be visited:—1. VEROLA, a bishop's see, on a high hill. 2. ALATRI (population, 10 000), a bishop's see, on a steep hill, among the Hernici Saxa, or Hernician mountains, having a cathedral in a large open piazza at the summit. It retains its ancient uncemented *walls*, 3,000 years old, about two miles in circuit; built of irregular but well-fitted stones, some six to nine feet long. These walls are 12 feet thick, and 50 feet high in some parts. The gate of the citadel is in the same Cyclopean style. 3. Further up the hills is a Carthusian Convent of *Trisalti*, in a solitary glen; and at COLLEPARDO (population, 1,000), is a fine stalactite cave, 200 feet high to the top of its dome.

Following the Sacco we come to

Ceccano Station, and

Ceprano Station, at the junction of the Sacco with the Garigliano, or Liris, on the Italian frontier, where passports are examined. This is about half way to Naples and has a buffet.

[Here a road goes down to Gaëta 25 miles, and another ascends the east or Neapolitan bank of the Garigliano, to Lake Celano in the Apennines; past the following places, outside the Papal territory.

1. ARCE (population, 6,184), the ancient *Arx*, when Cicero's brother Quintus, who was married to the sister of his friend Atticus, had a country seat. 2. ARPINO, or *Arpinum*, the birthplace of *Cicero* and Marius; also of *G.* Cesari, the painter, usually called the Cavaliere d'Arpino. Population, 13,450. It is a bishop's see, and stands among finely wooded scenery on a double topped hill near the junction of Febreno with the main stream. On the highest point are remains of the old Volscian town, called Civita Vecchia, including parts of uncemented walls, streets and sewers, and a kind of triangular arch, called the *Porta dell' Arco*, made of overlapping stones; besides fragments of inscriptions and statues.

The church of *Santa Maria di Civita* is on the site of the Temple of Mercury the Woolbearer. In the public square is a modern Town Hall with busts of Cicero and Marius, whose *houses* are actually pointed out by the citizens. There is a Collegio Tulliano, named after the orator; and the initials of his full name, Marcus Tullius Cicero, are adopted as the town arms. When Arpino, in 1459, fell under the power of Pius II., the excellent Æneas Sylvius, he spared it, for the sake of its two distinguished natives. It has manufactures of good cloth, leather, paper, parchment, etc. White and coloured marble, iron, etc., are found in the hills around. There are several cascades on the Garigliano, the best of which is at the point of junction with the Febreno, where a small island, Isola di S. Paolo, is formed; corresponding to the "Amalthea" described by Cicero in his letters. Close to this is a ruined Dominican house, which was built out of the stones of his Villa; and another building on the river, called Casa Mari, is now a Trappist convent.

In this neighbourhood one arch of a Roman bridge is left, called Ponte di Cicerone, which crossed the river, at a slope, like a skew bridge.

3. SORA, a bishop's see (population, 12,313), on a hill close to the river, and under the Apennines; with remains of its ancient walls and a mediæval castle. ISOLA DI SORA, near this (population, 4,827), has manufactures of cloth and paper; with some good waterfalls.

4. BALSORANO (population, 2,500) in the Roveto valley, on the upper Garigliano or Liris, under an old castle and snow-covered mountains. Bears, wolves, and a sort of lynx called *gatto pardo*, are found in the forests about here, which belong to the province of Abruzzo Ulteriore Secondo, and contain oaks of vast size. 5. CIVITA D' ANTINA on a hill, is the site of *Antinum*, with old walls and inscriptions. 6. CAPISTRELLO, in a narrow pass, at the head of the river (population, 2,625). Here the road continues to the north-west, to the Via Valeria; and by that round to Tivoli and Rome; or to Rieti, in Route 31. And here also the tunnel or emissario, three miles long, falls into the river, which the Emperor Claudius ran through Monte Salviano, to drain the waters of the Fucine Lake, now *Lago di Celano*, on the other side of the mountain, in the Abruzzi. It

took 30,000 men 11 years to make the canal. The Lake is 11 miles long, by five to six broad, very shallow, being only 50 feet deep in the middle. It stands about 2,200 feet above sea. When Claudius opened the canal or tunnel he gave a naval combat on the lake, between galleys manned by 19,000 gladiators. The Prætorean Guard lined the shore to prevent their escape; whilst the hills around were covered with spectators. The tunnel at the lake end, near Avezzano, is about 30 feet square; it is well strengthened with masonry where requisite; and is supplied with shafts for ventilation, as in our modern tunnels. It has of late years been repaired, and a project for draining the lake is under consideration. AVEZZANO, on the north-west side, has a population of 4,718, and a castle of the Barberini family. On the north-east side is CELANO (population, 6,525), and behind are some of the highest mountains of the Apennines, 8,000 to 9,000 feet above sea. The people are a brave, hardy, simple-minded race—the "Men of the Abruzzi," who come down from the hills in summer to work on the farms in the Campagna; and some of whom with their bagpipes find their way over to England.]

Three trains leave Ceprano for Rome, and two for Naples. The next station is

Isoletta Station, on the Italian side, a half-mile farther, for which a change of carriages is made.

Roccasecca Station (population, 4,369), the birth-place of St. Thomas Aquinas (1227), the head of the Thomists, the Angelic Doctor, etc., whose family seat was the castle of Rocca Secca (now Monte Casino Convent), but who takes his common designation from the next town,

Aquino Station, the ancient *Aquinum*, on the Via Latina, the birthplace of *Juvenal* and Fescennius Niger, and a decayed town (population 1,544) on a branch of the Garigliano. It was a bishop's see, now united to Pontecorvo, but was ruined in the wars of Frederic II. of Suabia. There are many remains of old buildings; including a Roman amphitheatre, a theatre, a Doric temple, 190 feet long, the Vescovato church on the site of another temple, and a triumphal arch over the stream. It was famous for a purple dye, called *fucus Aquinum*.

PONTECORVO, near this, on the road to Gaëta, was the head of a small detached tract of Papal territory (now swallowed up by the Italian kingdom), which Napoleon converted into a principality for Bernadotte. Population, 7,800.

S. Germano Station, the ancient *Casinum*, on Via Latina, and the Rapido, a branch of the Garigliano, under Monte Casino and the picturesque ruins of a feudal castle. Population, 8,786. The learned M. T. Varro had a villa here, which was seized by Antony, and of which there are remains. There are some interesting relics of a Temple in the Crocefisso Church; the arches of an amphitheatre; a Roman paved road, with marks of carriages on it; besides tombs, inscriptions, etc. Above the town, on a steep hill, ascended by zigzag paths, is the famous

Monte Casino Monastery, the head-quarters of the Benedictine order, founded by St. Benedict, as far back as 528. It is the oldest of the religious orders. The monastery has been several times rebuilt, upon its destruction by the Lombards, Saracens, and others; and the present extensive pile, which looks like a castle or palace full of windows, encloses several courts in a plain but good style, joined by arcades; a fountain, with statues of St. Benedict and his sister Santa Scolastica; cloisters adorned with statues and ancient pillars from a Temple of Apollo, which stood on the site; and a handsome **Church*, rebuilt 1727, over the Saint's cell. It is richly decorated with marbles, mosaics, paintings, and carved work. Over the bronze door are the names of the castles and fiefs, formerly owned by the monastery, when its abbot was a powerful baron, and its revenue nearly £20,000 a-year. It contains a magnificent altar, Giordano's Consecration of the Church, by Alexander II., carved seats in the choir surrounded by 50 pillars, a fine organ, etc. In the Succorpo Chapel, below, are the Saint's grotto, and the bodies of himself and his sister. In the refectory is the Miracle of the Loaves, by Bassano.

The old monks were famous for their patronage of literature; and the *Library*, though reduced to 18,000 volumes, contains many editions of the 15th century, with MSS. from the 6th century, including Commentaries of Origen, Sermons of Augustine, copies of Homer, Horace, Virgil, Ovid, etc.; a fine collection of Archives from the 9th century; letters of Mabillon, Montfaucon, Muratori, Tiraboschi, etc., who with Boccaccio and Bracciolini, either visited the library, or corresponded with the librarian; and letters of Mahomet V. and Pope Nicholas V. In the Tower are some antiquities, inscriptions, a curious chain of rosso antico, and paintings by Giordano, Spagnoletto, and other artists.

The income of the convent on the reduced establishment is 3,000 to £4,000; and the brethren now resident here are gentlemen of independent means and cultivated minds. Its history has been written by its librarian, D. E. Gattolo.

About 12 miles north, over Monte Cairo, is *Atina*, an old town of Latium, with some remains of walls.

The railway follows the Capua road, to

Rocca d'Evandro Station. Population, 2,729.

Mignano Station. Population, 1,869.

Presenzano Station (population, 978), near the junction of the road from Venafro and Pescara, across the peninsula (Route 31). Pass

Caianello Station. Population, 990.

Riardo Station. Population, 1,304.

Teano Station, the ancient *Teanum*, on the Savo, where three Roman ways met. Population, 12,007. It has a cathedral, with remains of a feudal castle, and a Roman amphitheatre. It stands under the Rocca Monfina, an extinct volcano, to the north-west.

Sparanise Station (population, 2,769); near CALVI (population, 2,750), the Roman *Calcs*, where many remains of antiquity are found.

Pignataro Station. Population, 3,409.

Capua Station, 27 miles from Naples, to which there are five or six trains daily, and four to Sarno and S. Savirino, at the back of Vesuvius and

Pompeii. The modern Capua (population, 10,743), is an archbishop's see, and a fortified town of the 11th century, on the deep and rapid Volturno, built out of the stones of the ancient city and the smaller town of *Casilinum*, which occupied the present site. Fragments of Roman columns, friezes, inscriptions, etc., are incorporated in the churches and public structures, some of which are visible in the Gothic *Cathedral*, which also contains paintings by Solimena; a mosaic of the Annunciation; statues by Bernini, etc.; a Norman crypt, with a Roman tomb on granite pillars. At Porta Romana is an old statue of the Emperor Frederick II. (1236). The fortifications, built in 1200, were improved by Vauban, and enlarged in 1855. A handsome railway viaduct traverses the river.

Capua is at the foot of a ridge, and flanked on three sides by the Volturno, a muddy stream in a narrow valley, difficult to ford, but crossed by a good bridge. The strong fort of Gaëta being behind it, the Bourbons, in 1860, resolved to make a final stand here and along the line of the Volturno, having an army of 40,000 men, including 7,000 cavalry, to oppose Garibaldi, who had 24,000 men, half of them volunteers from the south, who occupied Sant' Angelo, Santa Maria, Maddaleni, Caserta, etc. Sant' Angelo is under the lofty Monte Tifano; Caserta was the head-quarters of Garibaldi.

On the 19th September Cajazzo was taken by Colonel Türr, and retaken by the Bourbons, with the loss of 100 of Garibaldi's forces, especially among a company of Adolescenti—mere boys—not more than 15, who were careless of danger, fought like lions, and were soon cut up.

The *battle of the Volturno* was fought 1st October, Francis II.'s birth-day, which being reckoned auspicious, he with a force of 30,000 attempted to cut through Garibaldi's army of 11,000. The Neapolitans were commanded by General Retucci, and the King was on the field, with his brothers, Counts Trani and Bari. Being supported by a powerful force of artillery, the attack was partly successful against the left and centre of Garibaldi's line. He himself was nearly shot. Colonel Dunn, the commander of the Sicilian brigade, was wounded; but Sant'Angelo, the key of the line, was successfully held by Medici, and after a long and arduous day's fight, the Bourbons were finally driven back, with a loss of 3,000. That of Garibaldi was 2,000, but he took nine guns, and the next day 5,000 surrendered themselves prisoners.

Count Arrivabene, following the army as *The Times'* correspondent, was taken prisoner and carried to Gaëta, from which he was liberated in two weeks, as a naturalised British subject, by the interference of our Envoy, Mr. Elliot. This battle decided the fate of the Bourbon dynasty, and the King retreated to Gaëta, leaving a garrison in Capua, which surrendered 2nd November. It was fought before the arrival of the Sardinian forces, which had been pressing across the peninsula from Ancona and Manfredonia; but only two companies arrived by rail after the fight was over. An action took place subsequent to this, in which the British Legion, under Colonel Peard, took part. It was the only action in which they figured. They proved unmanageable, and were sent home.

On 11th October Victor Emmanuel crossed into Neapolitan territory, and soon after met Garibaldi at Santa Maria della Croce, between Calvi and Teano. Arrivabene describes the meeting:—"Our soldiers were drawn up in good order, and, although in rags, did not make a bad show. When the King made his appearance, followed by his staff, Garibaldi advanced to meet him. It was a singular sight. The elegant and splendid uniform of the Piedmontese officers contrasted with the coarse garb of the Garibaldians. The General himself wore his wide-a-wake, a plain red flannel shirt, half covered by his American gray cloak, and a pair of black trowsers. At his side hung his famous English sword, which had done such service at Catalafimi and Milazzo—a sword worth all the embroidered uniforms in the world.

"The two great Leaders of Italian unity cordially shook hands, and I could see by their faces that action was the expression of a true sentiment of affection on Garibaldi's part, and of the greatest admiration on the part of the King. He complimented the General by saying that without his daring expedition the unity of Italy would not have been a reality for ten years to come. 'It may be, Sire,' answered Garibaldi, 'but I could not have attempted my expedition had not Victor Emmanuel been the most noble and generous of Kings.' They then reviewed the patriot columns of 12,000. Whenever the soldiers cried 'Viva the King of Italy,' Victor Emmanuel never failed to answer, 'Viva Garibaldi—Viva his Army.' They then rode to Carmigliano for an hour, Garibaldi freely talking to the King of the situation, and defending his policy at Naples. The King's army then took the lead, drove the Bourbons over the Garigliano into Gaëta, which was afterwards invested and taken."

The Roman city of *Capua Vetere*, was at the next place, three miles nearer Naples—

Santa Maria di Capua Station, or SANTA MARIA MAGGIORE. Population, 19,023. It was originally called *Vulturnum*, afterwards changed to Capua; a large and wealthy city, "altera Roma," as Cicero styles it, with a population of 300,000. It stood in a rich plain, part of that Terra di Lavoro (literally "land of labour," meaning good land) or *Campania Felix*, which was the ruin of Hannibal. Here he spent a delicious winter, after the battle of Cannæ, when fortune turned against him; hence the saying, "Capuam Annibali Cannas fuisse." At the first opportunity its jealous rival, Rome, punished it for siding with Hannibal, by exterminating the leading inhabitants, and it was finally ruined by the Vandals.

One of the most noticeable remains of old magnificence is the **Amphitheatre*; of which some arches and subterranean fragments are left. It was about 560 feet by 460, 90 feet high, in three stories of the Doric order, and might have held 40,000 spectators. It is said to be a very old one, and was restored by Hadrian. From this point is a fine prospect of Monte Tifata and Monte Taberno, beyond which is the district of Piedimonte, in the Upper Volturno. Under Tifata are some hot springs, called the *Tre Fischi*, or three whistles, now used to turn mills, but

used as baths by the Romans; and in the neighbourhood of Santa Maria are several spots once occupied by temples, called Bellona, Giano (Janus), Casolla (Casæ Apollonis), Ercole, etc.; the roads to which were lined with tombs. So many sepulchral vases, in the Etruscan style, have been found, often packed in rows, that it is supposed there was a factory for them here. It was the fertile district round Capua, the "ager orbis terræ pulcherrimus," which Cæsar divided among 20,000 poor Roman citizens.

Caserta Station (population, 30,311, with Quartieri), seat of the governor of the province of Terra di Lavoro, and bishop's see, is under several heights, and includes Caserta Vecchia, surrounded by massive Norman fortifications, 1,000 years old. It is celebrated for its *Royal Summer Palace;* an immense but heavy-looking pile (*casa irta*) of travertine stone, built 1752, by Vanvitelli. Here Ferdinand II. died; and it was the head-quarters of Garibaldi in 1860, when watching the Bourbons, and the line of the Volturno.

It forms a rectangle, 766 feet long by 500 broad, and 125 high to the balustrade, enclosing four courts, uniting in a noble centre hall, surrounded by 64 columns, and a staircase, which opens to all parts of the palace, and is imitated at Stafford House. Over this hall is a low dome; and there are square pavilions over each corner of the pile. It is in four stories, with about eighty windows in each the two lower being rusticated, the two upper faced with rows of Ionic pilasters. There are three gateways in each side. Many parts are cased with rich marbles; especially the Chapel, which contains Bonito's Marriage of the Virgin, and a Presentation, by R. Mengs; and the theatre, resting on the sixteen ancient alabaster columns, from Pozzuoli.

The gardens, extending towards Monte Tifata, are laid out in the style of Versailles, with statuary, ponds, etc., and a waterfall, fed by an aqueduct from a distance of ten leagues. That part of it called Ponte della Valle at

Maddaloni Station, is a fine work, composed of three rows of arches, 180 feet high in the whole. Here are an old church and castle, above the town.

Cancello Station, where the branch to Nola and Sanseverino turns off, round the back of Vesuvius. It has an old castle. There is a road here to Arienzo and Benevento, which goes through Forchi d'Arpaja, the famous *Furcinæ Caudinæ*, or Caudine Forks, on the Via Appia, where the Romans were caught by the Samnites and made to pass under the yoke.

[The branch line passes

Nola Station, a bishop's see and old city (population, 12,964) where Augustus died; with large barracks, etc. In the cathedral are Masaccio's basreliefs, commemorating the meeting of Robert of Anjou and Andrew of Hungary, in 1333. Here Hannibal had two battles with the Consul Marcellus. Here clocks were invented. It is famous also for the Nolan or Campanan pottery found here, resembling the Etruscan.

Palma Station (population, 6,973), five miles from Vesuvius, near remains of a Roman aqueduct.

Sarno Station (population, 16,374), close to an old castle, on the Sarno; six or seven miles from Pompeii, and ten from Cava.

Codola Station.

Sangiorgio Station. Population, 5,470.

Sanseverino Station, ten miles from the Gulf of Salerno.]

From Cancello, towards Naples, the next place is

Acerra Station, an old bishop's see, the ancient *Acerræ*, on the river Lagni. Population, 11,274. Its Gothic cathedral has a painting by Solimena.

Casalnuovo Station (Population, 3,860), followed by

Naples Terminus, at *Porta del Carmine* See Route 35.

ROUTE 33.

PESCARA, TO CHIETI, POPOLO, ISERNIA, CAPUA, AND NAPLES; ACROSS THE PENINSULA.

The distances are—

	Miles.		Posts.
Chieti	10	Isernia	2½
Tocco	15	Venafro	1½
Popoli	6	Presenzano	1
	Posts.		Miles.
Solmona	1	Teano (by rail)	12
Rocco Valle Oscura	1	Capua	14½
Castel di Sangro	2	Naples	27

Pescara, on the Great Southern or Adriatic Coast line, as in Route 30. Up the Pescara river to

CHIETI, or TETI, the old *Teate Marrucinorum*, or capital of the Marrucine, now the chief town of Abruzzi Citra, and an archbishop's see. It was sacked by Pepin, and re-built by the Normans. Some fragments of old Roman buildings and inscriptions are seen here. Population, 20,192. It is a pleasant well-built town, in a fine situation, on a hill; with a cathedral, and four or five other churches; Lyceum or college; seminary for priests; law court; theatre, hospital, monte de pietà, etc. It has manufactories of silks and woollens, with a trade in wine, oil, and other products. It gives name to the *Theatine* order of monks, founded, 1524, by Archbishop Carafa (Paul IV.), who profess to live on accidental alms, bestowed without being asked for. It is the birthplace of Asinius Pollio, the orator and poet; and of T. and G. Nicolini, the historians. Solaro, called Zingaro, the gipsy, one of the best of the Neapolitan school of painters, is also claimed as a native.

A road to the north leads to PIANELLA and PENNE, or CITTA DI PENNE, the ancient *Pinna*, a town of 11,325 population, on a hill.

From Chieti, up the Pescara, the road (once a Roman way), passes ST. VALENTINA, between lofty ranges of hills, to

Tocco (population, 5,115), where the best olive oil in the Abruzzi is made. Monte Majella is an extinct volcano, 8,500 feet high.

POPOLI, at the junction of the road from Aquila (Route 31). It is 15 miles to Celano and Pescina, on Lake Celano. Popoli (population 6,079), was a long time under the Contelmi family. The road ascends the Risio or Sagittario, to

PENTIMA (population 2,416), on the site of *Corfinium*, an old town of the Peligni, which was the Italian Confederation against Rome in the Social War. Some remains of an ancient canal are seen.

SOLMONA (population 13,585), in a fine mountain valley, on the Sagittario, near the ancient *Sulmo*, the birthplace of *Ovid*, who styles it "aquosus" and "gelidus," and says it was founded by Solymus, a companion of Æneas. His statue is shown at the barracks. Popes Celestine V. and Innocent VII. were also natives of this place, which is a bishop's see, walled round, and belongs to the Borghese family. The cathedral is a handsome building. The Palazzo del Commune is in the Gothic style. At La Badia church is the tomb of Cadora, a leader of mercenaries in the 15th century. Excellent sweetmeats, catgut, and sausages are made here. Merino sheep have been introduced with success. It has some paper factories on the river, and a trade in wine, oil, corn, etc. Near the town is the fine Celestine Monastery of S. Spirito di Morone, with remains of a Temple of Jupiter, on the site of the old Roman city.

Among the heights in the neighbourhood are Monte Majella and Monte Prata, to the east; and the *Mons Imæus* ridge to the west, overlooking Lake Celano. The road rises to

PETTORANO (population 4,190), which has a good prospect of the fine valley of Solmona behind, and to

ROCCO VALLE OSCURA (population 1,179), so called from being at the bottom of a deep ravine, at the head of the Sagittario. The watershed between this and Roccaraso forms the Cinquemigla plain, on the top of the Monte Prata ridge, between this river and the Sangro; a cold and desolate spot, often covered with snow till May, and 4,000 feet high. Descend to

ROCCARASO, so called from the jagged rocks it stands among; and to

CASTEL DI SANGRO (population 5,119), on the Sangro, surrounded by picturesque mountains and forests. Further up the river, to the west, is Alfidena, or *Aufidena*, on the Via Numicia; and to the east, 15 miles, is the modern town of AGNONE, among iron and copper works. From this the road ascends to

RIONERO, and then over another ridge of the Apennines, down to

ISERNIA, where a reaction took place in favour of the Bourbons in 1860, and 400 Garibaldians were massacred. One volunteer was burnt in the square, and others were shockingly mutilated by the women. Here the Piedmontese army under Cialdini, defeated the Bourbon General, Scotti, with the loss of 800 prisoners. Isernia is the ancient *Æsernia*, on the Numician Way, near the Volturno, which, like Solmona and other places about, has often been visited by earthquakes. Population, 8,496. It is a walled town and bishop's see, in the province of Molise or Sannio, with a cathedral, etc., and some manufactures of woollen. Among the antiquities are parts of Roman walls and an aqueduct.

The mountain province in which Isernia stands fills a space of 1,500 square miles; and about forty years ago, when the population amounted to 310,000, including 1,100 priests, there was not a single bookseller to be found in this or any of its towns. The population now is only 376,466. The neighbourhood round Monte Taburno has been lately noted for the barbarities committed by bandits.

A road runs from Isernia to the east, to BOJANO (16 miles), a decayed town (population 5,429), at the head of Biferno, under Monte Matese (6,500 feet high) and Monte Mutria, on the site of *Bovianum*. Then to CAMPOBASSO, down the Biferno, a bishop's see, and chief town (population 12,564), of the province, with an old castle and manufactories of cutlery and fire-arms. It gives the title of Count to a military adventurer, who figures in Scott's "Quentin Durward," and is 15 leagues from Foggia, 19 from Naples.

From Isernia, our road descends to and crosses the Volturno, the ancient *Vulturnus*, to

VENAFRO (population 4,169), the *Venafrum* of Horace, who praises its "Venafranæ olivæ," which are as good and abundant as ever. Many inscriptions, coins, etc., have been found here, but the only remnant of antiquity is a piece of an amphitheatre outside the walls. It is in the province of Terra di Lavoro, and was a bishop's see, now annexed to Isernia. It has a cathedral, six churches, hospital, monte di pietà, etc. Here the Bourbons were defeated by Cialdini, in his march through the Abruzzi, from Ancona, in 1860. The road runs through a pleasant country to

LA TORRICELLA, on the high road from Rome to Naples, near

Presenzano Station (population 978), or *Caianello* Station, whence it is 49 miles by railway to NAPLES.—See Route 35.

ROUTE 34.

PESCARA, TO TERMOLI, FOGGIA AND MANFREDONIA.

By rail to Foggia, opened in 1862; or to Trani, opened 1865. The principal stations are—

	Miles.		Miles.
Francavilla	5½	Ripalta	15½
Ortona	7½	S. Severo	18½
S. Vito	4½	Foggia	17½
Vasto	23½	Casaltrinita	22
Termoli	16	Trani	28½

Pescara, Station, one of the principal on the Line; Meridionale, about half-way from Ancona to Foggia; from which a road, *viâ* Chieti, etc., runs across the Peninsula to Naples, and a railway will run in the same direction. It stands at the mouth of the Pescara river, which comes down from Aquila, in the Abruzzi, between Monte Corno and Monte Vellino, and here divides the provinces of Teramo (or Abruzzi Ultra I.), and Chieti (or Abruzzi Citra). Pescara is a small fortified town (population 3,112), which gave birth to Sforza da Cotignola, a celebrated mercenary leader. It is in the province of Abruzzo Citeriore.

Francavilla Station (population, 1,387), near the old Sabine boundary.

Ortona Station, or *Ortona a Mare*, an ancient town of 11,562 population, at the mouth of the Foltrino, up which, towards Monte Erminio, lies

LANCIATO, a town (population 16,662), four miles from the sea, in a fertile spot, on three hills, two of which are joined by a bridge called Diocletian's Bridge.

S. Vito Station.

Cross the Sangre, which comes down from near Lake Celano, past the town of ATESSA (population, 10,729); and the Asinello, to

Vasto Station, or Vasto d'Ammone, the ancient *Histonium*, with a population of 11,455. It produces excellent oil. Cross the Trigno, ancient *Trinius*; enter the province of Molise, or Sannio, part of the ancient *Samnium*; and reach

Termoli Station, the Roman *Interamna*; a small town (population, 2,584), with a castle on the heights, overlooking the sea. About 20 miles off are the Tremiti Islands, or *Insulæ Diomedis*, to which Julia, the grand-daughter of Augustus, was banished.

Campomarino Station, at the mouth of the Biferno, in Apulia. A road ascends this river, past LARINO (population 5,947), a small town, near which is the Albanian colony of Aruri; Campobasso, and Bojano, above mentioned, near the head of the Biferno, in the Apennines, 6,000 feet high; crossing which the road descends the Volturno, to Capua, on the Naples rail. (See Routes 32 and 33).

Ripalta Station, near the Fortore, and SERRA CAPRIOLA (population, 5,390).

Hereabouts the rail leaves the coast and the mountainous peninsula of Garganus, which forms the spur of the Italian Boot, on the left, and strikes inland to

S. Severo Station, a town and bishop's see of 16,385 inhabitants, in the plains of Apulia, under the Gargano range. About 10 miles south-west, beyond the Salsola, is LUCERA, an old town (population, 14517), on a hill, in healthy spot, on the site of *Luceria*, a place of note, called "nobilis," by Horace. It has an ancient Gothic cathedral, once used as a mosque; a college; and, in the neighbourhood is Castel Fiorentino, in which the Emperor Frederic II., of Suabia, died 1250, in the arms of his natural son, Manfred. Lucera was then inhabited by his Saracen subjects.

Foggia Station, a principal one on this line; which now terminates at Trani (50 miles), and is to proceed south to Brindisi and Otranto. It is on the road across the peninsula from Naples to Manfredonia; 90 miles from Naples; 18 miles from Manfredonia.

Foggia, with a population of 25,107, is a large and thriving town, the capital of the province of Capitanata, and an archbishop's see, in the wide plain of Tavoliere, between the rivers Cerone and Cerraro. It is a regular and well-built place, standing among vineyards, and gardens of olives, mulberries, etc. It is the great market for oil, wine, grain, wool, cattle, and other productions of Apulia, and is especially noted for its capers. It is rather unhealthy in the summer heats. The corn and wool are stored below the principal squares and streets, in large vaults, or *fossè*, from which the town takes its name. Water is supplied from artesian wells. There is a large horse fair in May.

Among the buildings are a cathedral and several churches; a college and priests' seminary; a college for noble ladies; orphan hospital; public library, and theatre, etc.; chamber of commerce; law courts, etc. Near this are a few traces of *Arpi*, or *Argyrippa*, founded by Diomedes.

The province was formerly governed by a *Catapan*, under the Byzantine Emperors; from which it derives its name. It is also called *Puglia Piana*, or flat Puglia, being part of the old Roman province of Apulia or Daunia. One-half of the modern province consists of the vast monotonous plain of Tavoliere; a space of 1,000,000 acres, without trees, and with few houses; two-thirds of which are devoted to pasture, and the remainder is arable. In early times it was populous and cultivated; but having been devastated in the wars of Sulla and Spartacus, when the drainage was neglected, the people became shepherds, and have remained so, for the most part, ever since. Here, as in Spain, vast flocks are pastured in common, on the plains in winter; which in the summer heats migrate to the mountains. Their owners pay a tax to the public treasury, according to the size of their flocks. The wool has always been noted for its quality.

Foggia to Manfredonia (18 miles) and the Gargano Peninsula. The road is flat and sandy. To the left is the ruined monastery of S. Lionardo, founded 1223, by Frederick II., for the Teutonic Knights; with a church in the Saracenic style. Cross the Candelaro to

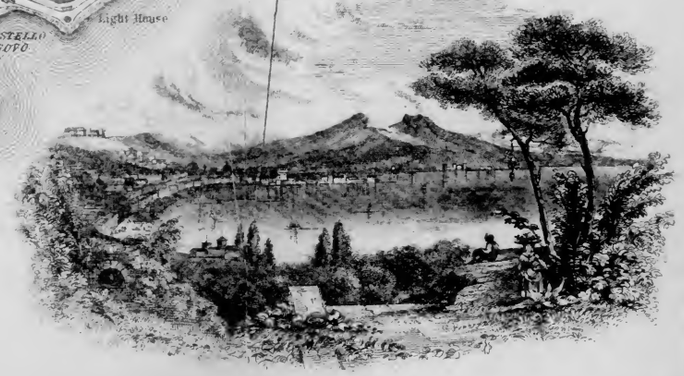
MANFREDONIA, a well-built town, founded by King Manfred, 1261, on the gulf of Manfredonia, near the site of *Sipus* or *Sipontum*, another of Diomedes' towns, so called from the *sepiæ* or cuttle fish found here. The coast is so flat and marshy that the rivers Candelaro and Cervalo (ancient *Cerbalus*) are embanked for miles near the bay, which is lined with salt lakes. Hannibal passed in this direction towards *Cannæ* (see Route 38).

Manfredonia (population, 8,934) is an archbishop's see, and has a harbour for small vessels, through which the oil, lemons, oranges, capers, gums, etc., from the Gargano district, are exported. It contains a cathedral, churches, an old castle. Here a Sardinian division, under General de Sonnaz, landed in 1860, and marched across the peninsula to Volturno, to join the main body of the army which had advanced through the Abruzzi, under Cialdini. Behind the town is *Mons Garganus* or Monte S. Angelo, a ridge of limestone hills, 4,000 to 5,000 feet high, across the Gargano Peninsula; which runs out between Termoli and Manfredonia, east of the Candelaro, and forms the Spur of the Italian Boot. It is a tract about 30 miles long, and 20 broad on the average, well cultivated.

"Aut aquilonibus
Querceta *Gargani* laborant."—*Horace.*

It is the *Japyx* of Virgil. About 6 miles distant, on the hills, is the town of Monte S. Angelo (population 18,191) and its sanctuary of St. Michael the Archangel, a place of great resort on the 8th May—the Festa. The church has ancient bronze doors. Going round the promontory are some towns and fishing villages. Its north side is low and marshy.

NAPLES.



NAPLES.

AT THE JUNCTION OF LINES TO ROME, FOGGIA, EBOLI, ETC.

Naples.—*Italian*, Napoli.
Population, 600,000.

Hotels.— D'Angleterre and Grand Hotel du ivre: both excellent hotels, kept by Mr. R. izelli. De Geneve; Victoria; Grand Bretagne; ussie—recommended; D'Amerique; Washing- : New York.

ensions.—P. Anglaise, 114 and 118, Riviera de aja; English Boarding House, 64, Vico Carmi- o Chiaja; English and American Boarding use, 211, Riviera de Chiaja; Pension Suez iera de Chiaja; Board and residence at Rev. Poggi's, 23, Chiatamone, 8 to 10 fr. a day; apartments in the Chiaja, and the streets ing to it.

ffés.— De l'Europe, Grand Caffé, &c., with restaurants annexed. Iced chocolate is taken.

oney.—In lire (or francs) and cents or franchi soldi, like the French. A piastra (old cur- y)=5 fr. 10 c.; ducat=4¼ fr.; grano=4½ c.

ood beef, veal, and pork are to be had at Naples; h good coffee, ice, beccafichi, quails (from pri); soles, mushrooms, early vegetables, cake ide of preserves and new cheese; delicious figs, anges, strawberries, from Frata Maggiore, near tella, and other fruits; dolci, or sweets Among e wines are—Falernian, Posilipo, Lacryma risti, &c.

lysters.—From the Lake of Fusaro, sold at stalls Santa Lucia.

Railway to Pompeii, Rome, Foggia, &c. (*See* RADSHAW'S *Continental Guide.)*

Steamers to Marseilles, Genoa, Leghorn, Civita ecchia, Messina, Palermo, Alexandria, Malta, ibraltar, London, Liverpool, &c. Agents, Messrs. olme and Co. (*See* BRADSHAW'S *Continental Guide.)*

Omnibuses from railway station to any part of town, with luggage, 1 franco.

Cabriolets.—With one horse, per course, 60 c.; the hour, 1 fr. 40 c.; and 1 fr. every following ur.; extra by night. Three lines of omnibuses ossing the city, 15 c.

Boats.—Harbour boat to any ship within the ola, 45 c.; to or from a steamer with luggage, fr. Sailing boats at Sta. Lucia. The boats, chini (porters), and cabs, are now better regu- ted.

Post Office.—Strada Monteoliveto, open 8 a.m. to p.m.

Theatres.—San Carlo, very la g (Opera). Del ondo (Opera). Dei Fiorentini (Drama). Teatro uovo (Opera buffa). Carlino; fantoccini and olichinella (Punch), extremely popular. About e parapet of the Mola, in the evening, may fre- ently be seen groups of Lazzaroni listening ttentively to the *Canta Storia*, or *Improvisatore.*

Views of Naples can be obtained at several shops the Chiaja, &c.

British Consul—E. Bonham, Esq., opposite the P Office.

Church of England Service at the handsome new English church, in Strada S. Pasquale; opened March, 1865, on a site granted by Garibaldi, when Dictator, and confirmed by the King of Italy. The first stone was laid by the Duchess of S. Arpino, an English lady. There are Scottish, Italian, Waldensian, and French Protestant churches.

Bankers.—Banca Ango-Italiana; Messrs. Turner and Co.; Messrs. Iggulden and Co.; P. Barff. Also American, Swiss, and Italian Branches and agents.

English Physicians.—Drs. Pincoffs, Wyatt, Summut, Menzies, Ribton. *Chemist*, J. Kernot, opposite San Carlo Theatre.

Hospital for Sailors Vico delle Belle Donne.

Excursions.—The ruins of Pæstum may be visited in a day and a quarter, leaving by the railroad for Cava, then taking a carriage to Salerno, sleeping there, and starting next morning at 4, in a carriage you reach Amalfi, remain three hours, and return by same carriage to Nocera, in time for the train to Naples. A carriage from Salerno to Pæstum and back costs 4 to 5 ducats. Another delightful excursion is by railway to Castellamare (1 hour), and from thence to *Sorrento*, by carriage, along the side of the bay (1¾ hour); one of the most beautiful rides in the world.

Vesuvius.—The ascent to Vesuvius takes about eight hours. It is advisable to take refreshments with you, and to ride as far as a horse can go. A guide, 4 fr.

Naples is noted for its goldsmith's work, shell boxes, rings, &c. The crest of Naples is a horse.

The streets are denominated as follows:—Vicolo and Vicoletto, Strada, Largo and Larghetto Fondaco, Supportico, Calata Salita, Piazza, Porta, Gradini, Gradoni, Rompe, Stretolla. Two of the principal streets are now named after Victor Emmanuel and Garibaldi. The sewage and water supply are still backward.

NAPLES, late the capital of the Two Sicilies, now incorporated with the kingdom of Italy, is the head of a province, seat of an archbishop, university, &c.; standing on a Bay which is universally praised for the perfection of its scenery and climate. It derives its origin from the Greek settlement called *Neapolis*, or New Town (as distinguished from a Palæopolis, or Old Town), otherwise *Parthenope*, close by, which the wealthy Romans (who called the bay Cumæ and Crater) used as a watering-place. After some changes it fell into neglect and obscurity till the 13th century, when Charles of Anjou fixed the seat of government here, drained the marches (paludi) now traversed by the rail, and in 1283, built Castel Nuovo (or New Castle), near the Mole. The Castel dell' Ovo (or Egg Castle) on the low projecting rock of S. Salvatore, fronting the city, had been built a century earlier. The Toledo, Chiaja, &c., were erected by the Spanish

Viceroys between 1552 and 1695. Most of the old buildings date from the 14th and 15th centuries; several churches being on the sites of ancient temples. The only Roman remains are part of an aqueduct called *Ponte Rossi;* some arches of a theatre called *Anticaglia;* and fragments of a temple in S. Paolo church.

Naples stands on the north side of its bay or gulf, and, as seen from the sea, is divided into two crescents, or gently sloping amphitheatres, by Castel dell' Ovo, and Castel S. Elmo, behind it. That to the west, called the Chiaja, or Chiaia (quay), and Chiatamone, where foreigners live, stretches 1½ mile to Posilipo; and that to the east, which is the largest, oldest, and most built upon, stretches past the arsenal, palace, and mole, to Marinella, etc., in the direction of Vesuvius. The principal street, or Strada Toledo, between the old and new parts of the city, runs from the Palace northwards to the Museum, where it joins the Strada S. Carlo (to the north-east) and Strada Nuova di Capodimonte; which latter, with the Toledo, makes a thoroughfare 2½ miles long. The old town consists of narrow streets and lanes of large solid houses, six or seven stories high, swarming with inhabitants; while the new streets, west of the Toledo, up S. Elmo, etc., are regular and more open.

The city is not walled round, though parts of the old walls and ditches made by the Anjou dynasty remain; but there are several gates or barriers at which the gabella is collected; viz., Porta del Carmine, near the sea; Porta Nolana, near the railway station, on the Nola road; Porta Capuana, having some reliefs by B. da Majano; Porta S. Gennaro, named after St Januarius, the patron saint; Porta Santa Maria di Constantinopoli, to the north. All the slopes (collinas) and suburbs around are covered with tiers of houses, churches, convents, villas, and masserias or farm houses. The soil is volcanic, formed by eruptions from Vesuvius, and from other peaks between it and Cumæ, the site of the Phlegrean Fields of the ancients.

After the beautiful Bay and its islands, Vesuvius, 5 miles distant, and 3,450 feet high, with its jets of smoke, is the great centre of attraction at Naples; but the Apennines are always in view in the opposite horizon, from which an outlying branch winds round to Salerno, and then blends in the distance with the Calabrian range behind.

The Strada Toledo, erected by the Viceroy Pedro de Toledo (1554) on the site of the old fortifications, is a wide street of shops, lit with gas, and crowded with people, who seem to live always in the open air; the men dirty and half dressed, with bare legs; the women equally dirty, but smartly decked out with coloured kerchiefs, ear-rings and chains round their necks; and everyone vociferating and gesticulating. All their clothes are hung out of the windows to dry. The Strada Nuova is another scene of bustle. At Santa Lucia they sell shells and shell fish, oysters, and other *frutti di mare.* "Santa Lucia" stands for Naples in its popular songs. The houses have flat roofs and iron balconies.

Until lately, crowds of disgusting beggars swarmed the streets, and pursued one with cries of "Qualche cosa, Signor, por l'amore di Dio," or "Moro di fame," putting the thumb and fingers to the mouth and rattling the jaws; and what they get is often spent in a government lottery or gambled away. These lotteries produce a profit of £200,000 to the state. Natives as well as foreigners always battle about a few scudi. "My landlord (says Mendelssohn), invariably gives me too little for a piastre, and when I tell him of it, coolly fetches the rest. When you give anything to them, they say, 'Niente di più?' (No more?) You may be sure then you gave them too much. If you give just the right fee, they will walk away, and then come and beg for it again."

The Lazzaroni (so named from Lazarus) are the working class just above the beggars, facchini (porters), fishermen, costermongers, of every description, who, though they live by their wits in the streets, without troubling their heads about house rent or taxes, are not so destitute, or so distinctly marked from the rest of the community, as they were formerly, or are usually believed to be now. Such a class is to be found in the back streets of most large cities.

Here the *dolce far niente,* the sweet "do-nothing" feeing exists in perfection. "At Naples (says Mendelssohn), I felt languid, disinclined for all that was serious; in fact, lazy. I lounged about the street all day with a morose face, and would have preferred lying on the ground, without the trouble of thinking, or wishing, or doing anything. Then it suddenly occurred to me that the principal classes in Naples live in reality precisely in the same manner; that, consequently, the source of my depression did not spring from myself as I had feared, but from the whole combination of air, climate, etc. The atmosphere is suitable for grandees who rise late, never require to go out on foot, never think (for this is heating), sleep away a couple of hours on a sofa in the afternoon, then eat ice, and drive to the theatre at night, where again they do not find anything to think about, but simply make and receive visits. Again, the climate is equally suitable for a fellow in a shirt, with naked legs and arms, who also has no occasion to move about—begging for a few *grani* when he has literally nothing left to live on—taking his afternoon's siesta stretched on the ground, or on the quay, or on the stone pavement, where the pedestrians step over him, or shove him aside if he lies right in the middle. He fetches his *frutti di mare* himself out of the sea, sleeps wherever he may chance to find himself at night; in short, he employs every moment in doing exactly what he likes best, just as an animal does. These are the two great classes at Naples. A middle class of trades and working citizens scarcely exists. There are few who like work for the sake of working."

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Acqua di Carmignano, constructed in 1529, is fed by the same source which feeds the aqueduct to the Caserta Palace, near Capua.

At Piazzi Falcone, on the Chiaja, behind Castel dell' Ovo, is an aqua solforea or sulphur spring, combined with iron.

Beginning at Mergellina, under the hill of Posilipo, the *promenade* close to the two curves of the sea side, passes along the Chiaja and the Villa Reale, with its Boschetto and public gardens, lined with trees and statuary; the Victoria Hotel; Chiatamonte and the Sulphur Springs, between Castel dell' Ovo and Pizzofalcone; Hotel di Roma, at Santa Lucia; Arsenal, Darsena, and Military College; Royal Palace and Castel Nuovo; the great harbour with its lighthouse and moles; the small harbour, and the Immacolatella, or Health Office; Strada Nuova, and Castel del Carmine near the railway; Marinella and Royal Barracks.

From this point the railway follows the east side of the Bay, past Portici, Herculaneum, Torre del Greco, Torre dell' Annunziata and Pompeii, all under Vesuvius. On the south side of the bay, facing Naples, are Castellamare, Sorrento, and its Cape, with Capri, outside, due south, 20 miles. On the north side of the bay, but west of Naples and not all visible from it are Posilipo, Nisita island, Pozzuoli, Baiæ, Cumæ, Cape Miseno, and the islands of Procida, Vivara, and Ischia the largest of all, 18 miles distant. The entire circuit of the Bay, from Ischia round to Capri, is about 50 miles.

Naples has been often described—here is one more description from Count Arrivabene. "The appearance presented by the streets of Naples at sunrise on a summer morning is at the same time curious and delightful. You breathe an air of gentle warmth, filled with the fragrance of a thousand flowers, the odour of which is increased by the slow evaporation of the night dews under the first rays of the rising sun. The sky, a bright and glowing azure, reflects itself in the silvery waves of the bay; whilst right and left, the whole of the scenery is beheld faintly through a luminous mist. The busy stir of morning—the going to and fro of the fishermen hastening to the beach of Chiaia, where lie the boats—the bustle of water carriers, of lazzaroni, of women hurrying towards the *frutti di mare* market at Santa Lucia—in short the lively movements of the lower population, conversing in their almost unintelligible dialect, which nobody is able to understand except themselves—all this makes the Neapolitan morning very striking to the stranger. At the tolling of the bells which call the faithful to early mass, the Capuchin Monk leaves his convent, to collect the offerings of the people, which he will share with the poor next Friday. He is one of the earliest persons to appear in the streets. The working population of Pozzuoli and Portici are fast pouring into the long and bright Toledo, or directing their steps towards the churches, whence after having heard mass and received the benediction, they proceed to their daily work. Meanwhile, the girls of Baiæ, Portici, and other neighbouring villages are offering their fruit and flowers in the market."

The *Port of Naples* includes a mercantile harbour, about a quarter of a mile square, formed by a short mole or Molo Piccolo on the north, and a longer Molo Grande to the east, bent like an elbow, and carrying two lighthouses and a battery. It was made 1302, and is small and unsafe. On the Molo Piccolo is the Dogana, with the Office of Health, called the Immacolatelli; and to the north of it is a small Basin for boats. The military harbour, for the navy, facing Castel Nuovo, lies between the Molo Grande and a similar elbow to the south, a quarter of a mile long. Within it are a Darsena or Wet Dock, for the royal yachts, finished 1680; and the Arsenal, begun 1577. There is anchorage for large ships in the bay, in 30 to 40 fathoms; and at Castellammare is a Naval Dockyard.

Castel Nuovo facing the Largo del Castello, was began 1283, by Giovanni da Pisa, and reconstructed in 1735. It is a large and massive pile, with five towers and ditches; and a triumphal arch of Alphonso I., built 1470, by Giuliano da Majano, and adorned with bas-reliefs, statues and bronze gates. The chapel is by Majano. An armoury is in the Great Hall.

Castel dell' Ovo, on a low rock projecting from the Chiaja under the Pizzofalcone, is an egg-shaped building, founded 1154, rebuilt by Niccolò da Pisa, and lately restored.

The King's Palace, **Palazzo Reale* or *La Reggia*, adjoins Castel Nuovo at the Arsenal. It includes the old palace begun by the Viceroy Pedro de Toledo; and the new buildings, designed by Fontana (1600), with alterations of a modern date. The front, towards the west, is 400 feet long, in three orders; and the best parts are the court with its double arcade, the grand staircase, great gallery with portraits of viceroys, a gallery of old Italian masters, a marble terrace facing the sea, library, museum, collection of engravings, etc. In the basement is a royal china factory, printing office, and armoury. In the garden stands Liberti's fine statue of Unita Italiana.

On the north of the palace is **San Carlo Theatre*, the second largest in Europe, rebuilt by Niccolini, 1817, after a fire. Its front towards Piazza di S. Carlo is 60 feet high, and has a fine colonnade, and the bronze horses given by the Emperor of Russia. It contains six rows of large boxes.

Facing the Palace is a colonnaded crescent, and the domed church of S. Francesco di Paolo, built by Ferdinand II.

Castel Sant' Elmo, on a conspicuous height overlooking the town, close to the Carthusian Convent of S. Martino, is an old foundation, hewn out of the rock, and reconstructed in the reign of Charles V. It includes a Norman tower; covers four acres, and has a ditch round it, 50 feet wide, and 60 to 70 feet deep. It is honeycombed with chambers below.

The chief Open Places, largo and larghi, with fountains or statues, are the following:—

Largo del Castello, faces the Castello Nuovo, near the Mole, and has a handsome fountain, Fontana Medina, and other fountains. On the other side is the Palazzo dei Ministeri and Police Office.

Largo del Palazzo, faces the King's Palace, at the bottom of the Toledo, and is ornamented with

Canova's bronze equestrian statues of Charles III. and Ferdinand I. On the west side is the church of S. Francesco di Paolo and its Crescent.

Largo S. Lucia, near the arsenal, is the fish market.

Largo di Monte Oliveto has a large statue of Charles II.

Largo dello Spirito Santo, or the Mercatello at the end of the Toledo, is the market for vegetables, etc. Here is a building ornamented with 26 statues, belonging to the Jesuits.

Largo del Mercato, or the great market, near the Carmine church; the scene of the insurrection of Mansaniello, and the resistance to the French in 1799.

Piazza delle Pigne, near the Museum, and Porta di S. Gennaro.

CHURCHES.

**Cathedral of S. Gennaro*, or St. Januarius, in Strada de' Tribunali, faced by a column and statue of the saint. A large and handsome church, including the old cathedral, on the site of two ancient temples, founded by Charles of Anjou, built by Masuccio, a native architect of the 13th century, and since much altered and modernised. The front dates from 1407. Over the principal doors are tombs of Charles of Anjou, and Charles Martel, of Hungary, and his wife. The front is of Egyptian basalt, on a pedestal of porphyry. In the vault are the Apostles, patron saints, etc., by Santafede, Forti, Giordono, and Solimena. The pillars are from the old temples. The high altar was finished 1744, over the body of the patron saint. Under the tribune is the Confessional, covered with marble work, by T. Malvito, 1492-1508.

In the chapels are the following:—M. di Siena's Unbelief of St. Thomas. Giovanni da Nola's bas-relief of an Entombment. Tomb of Innocent XII. Tomb of Andrea of Hungary, who was killed at Aversa, as the inscription states, by the guilty connivance of his wife, Giovanna (or Joan) I. Tomb of Innocent IV., by P. Stefani. Tomb of Cardinal Carracciolo, in the family chapel. Minutoli chapel, by Masuccio. Old painting of the Passion, by T. Stefani, the founder of the Neapolitan School (1230-1310). S. de' Buoni's Madonna; an early work, in the Santa Restituta chapel, which was the old cathedral, dating from 7th century It includes the old baptistry of St. Giovanni in Fonte, and an early mosaic. Old mosaics and bas-reliefs in the Santa Maria del Principio Chapel.

Opposite the Restituta Chapel is the Tesoro, or

**Chapel of S. Gennaro*, the patron saint, where the miracle of the liquefaction of his blood, is successfully performed three times a year, viz., first Sunday in May, 19th September, and 16th December. Though a chemist is always sent in good time beforehand, to make sure of the "correctness of the blood," the miracle fails sometimes, when obstinate heretics are present. This richly decorated building was dedicated after the plague of 1526, and finished from Grimaldi's designs, at a cost of a million ducats. It contains 7 altars, 42 pillars of brocatello, and 19 bronze statues; with some good paintings by Spagnoletto, Domenichino, Lanfranco, etc.; a silver bust of the saint, two diamond crosses (one the gift of Joseph Bonaparte), and other splendid offerings. When Victor Emmanuel attended service at the cathedral during his visit in May, 1862, the archbishop and canons absented themselves; for which the latter were tried and condemned to loose a year's income.

The Archbishop's Palace, near this, was rebuilt, 1647, and has some frescoes, by Lanfranco.

There are about 250 churches in Naples, besides chapels and convents; few of which deserve notice as architectural works, while they are more remarkable for the richness than the good taste of their decorations.

S. Agnello Maggiore, or *S. Aniello a Capo Napoli*, contains M. da Nola's statue of Santa Dorotea, and Solimena's Madonna.

S. Angelo a Nilo, built 1385. Donatello's tomb of Cardinal Brancaccio (1427), whose *Library*, close by, is open in the afternoon. The church has T. Stefani's St. Michael and St. Andrew.

L'Annunziata, or *'Nunziata*, rebuilt 1782, by Vanvitelli, is one of his best, and annexed to the *Foundling* and *Magdalen* Hospitals. M. da Nola's wood carvings; and Tomb of Queen Joanna II.

SS. Apostoli, by Grimaldi, in the 17th century. Frescoes, etc., by Giordano, Solimena, etc.; Filomarini Chapel, by Borromini; Tomb of Marini, the poet.

S. Brigida.—Frescoes by Giordano, who is buried here.

**Santa Chiara* (St. Clair), in Strada Trinità, begun 1310, by Robert the Wise, and without aisles. It has an old campanile of three stories. Of the paintings by Giotto, all have been whitewashed over, except a Madonna. There are several royal and other monuments, as Masuccio's tomb of Robert of Anjou (1350), where he figures as a monk as well as a king. Tombs, of Charles Duke of Calabria, his son; Joanna I., daughter of Charles; Maria, her sister; and of her two children. Tomb of R. Capanno, a Moorish slave, who became Great Seneschal of Naples, and was concerned in the murder of Andrea of Hungary, husband of Joanna I. Tomb of a Duke of Rhodes, under an ancient sarcophagus, in S. Felice chapel; with a Crucifixion, by Lanfranco. Curious fresco, by Simone, in the refectory, with portraits.

**S. Domenico*, in Largo S. Domenico (marked by an obelisk to St. Dominic), a Gothic church, begun 1285, by Masuccio, and annexed to the convent of which St. Thomas Aquinas was a brother. They show his cell, chair, etc. The church contains many curious wall paintings, of different periods, and tombs. Here are A. Franco's Madonna, in the Brancacci chapel; tomb of Charles II.'s two sons, in Santa Maria della Neve chapel; M. da Siena's Baptism of Christ, in the Batistero chapel; Two Saints, by Lanfranco, in the Rocella chapel; Christ at the Pillar, by Caravaggio, in the Franchi chapel; Giordano's St. Joseph. Agnello del Fiore's tomb of Cardinal Carafa, in the Crocifisso chapel, with the Crucifix which *spoke* to St. Thomas Aquinas; a Descent from the Cross, by Zingaro; and Agnelo Aniello del Fiore's tombs of Cardinals Carafa and Bucchianico. Masuccio's tomb of St. Thomas Aquinas (1345), in St. Thomas's chapel; with Simone's Madonna, and Giordano's Virgin.

M. da Siena's Circumcision. Frescoes by Solimena and Sabbatani, in the sacristy; with some interesting tombs of members of the House of Aragon, and of the Marquis of Pescara (who married Vittoria Colonna) in a monk's dress.

**S. Filippo Neri*, or *Gerolomini*, in Strada del Tribunali, founded 1592, is one of the handsomest in the city, and has a convent of the Oratory attached. Over the marble font, by Lazzari and Fuga, is Giordano's fresco of Christ driving out the Money Changers. The chapel of S. Filippo is by Lazzari and has a painted cupola by Solimena. In the church and sacristy, are paintings by Pomerancio, Santafede, Guido (Flight into Egypt, and St. Francis d'Assisi), Giordano, Corenzio, Sabbatani (Nativity), F. Zucchero, Tintoretto, Bassano, Giovane, Domenichino, etc.; and the tomb of Vico. The Library of this convent, founded 1720, is open from 9 to 11, and contains 18,000 volumes, and a few MSS.; one being a Seneca of the 14th century, illustrated by Zingaro's miniatures.

**S. Francesco di Paolo*, facing the Royal Palace, founded by Ferdinand II., and begun 1816, by Bianchi; an imitation of the Pantheon, with a dome, and a vestibule of ten Ionic columns, from which an arcaded crescent of 44 columns spreads out on both sides. Two equestrian statues of Charles III. and Ferdinand I.

S. Gennaro dei Poveri is annexed to the convent and asylum of that name, near Capodimonte Hill and the Catacombs.

**Gesù Nuovo*, in Largo Trinità Maggiore, near Santa Chiara, has a plain front, but is richly ornamented within. An obelisk faces it, erected in 1747. It belongs to the Jesuits, and was built 1584; but the cupola, with Lanfranco's Glory of Paradise, was ruined by the earthquake of 1688, except the four evangelists at the corners. Here is Solimena's large fresco of Heliodorus Driven out of the Temple, and some others, done when he was only 18. Fansaga's chapel of St. Ignatius, and his statues of David and Jeremiah; Bernardino's St. Francis Xavier; and paintings by Giordano and Guercino.

S. Giacomo dei Spagnuoli, contains Giovanni da Nola's fine tomb of Pedro de Toledo, the Spanish Viceroy, who founded the church, 1540.

S. Giovanni a Carbonara, in Strada Carbonara. built by Masuccio, 1344, and annexed to a convent. It contains A. Ciccione's tomb of King Ladislaus of Anjou, behind the high altar, and his tomb of Joanna II.'s favourite, Ser G. Caracciolo, in a Gothic chapel; with Bisuccio's wall-paintings of the history of Joanna; the Rossi chapel, with its carvings of the 16th century; and Vasari's paintings, in the sacristy. The MSS. collected by Parrahasius and Cardinal Seripandi, and placed here, were given away (says Valery) by the monks in the last century, to some German scholars, to save themselves the bother of being asked questions about them.

S. Giovanni Maggiore, one of the oldest churches in Naples, on the site of a temple to Antinous, built 13th century, by Masuccio, and rebuilt 1685, by Lazzari. It is close to the unfinished church of *S. Giovanni del Pappacoda*, which has some Gothic work at the door.

L'Incoronata, in Strada Medina, founded by Joanna I. about 1350, has in the vault of the choir eight frescoes of the Seven Sacrements, and the Triumph of Religion, supposed to be by Giotto; but it appears that his only work at Naples was the chapel of Castel Nuovo, done 1327 (nine years before his death) for King Robert, which has been destroyed.

S. Lorenzo Maggiore, near Strada de' Tribunali, on the site of the Town Hall. Founded by Charles of Anjou, in the 13th century, with a front of much later date. It contains Zingaro's St. Francis; Simone's St. Anthony and the Angels; Masuccio's Tombs of King Charles (1347), and Catherine of Austria; with some others.

**Santa Maria del Carmine*, in Largo del Mercato, has a tall campanile, and contains the tombs of Fred. of Austria, and Corradino, two cousins, who were beheaded by Charles of Anjou, in the market-place facing the church; the scene of the Masaniello's insurrection against the oppressive Spanish Viceroy, 1647.

Masaniello was a fisherman whose real name was Tommasso Aniello, and who begun the insurrection by crying out "No Taxes!" The people sided with him, he was created Duke of St. George, but after a rule of nine days, his head was turned, and he was shot in the convent. He is buried in this church. The taxes or gabels, were levied upon everything that was eaten, drunk, or worn; and to make the matter worse, they were all farmed out.

Santa Maria del Gesù, Strada Porta di S. Gennaro, has paintings by Giordano, Solimena, and Vasari.

Santa Maria delle Grazie, Largo Capo Napoli, built 1500. It has Sabbatini's Madonna; and Saints, and bas-reliefs by Merliano and Santacroce.

Santa Maria la Nuova, rebuilt 1796, contains paintings by Santafede, Stefani, Giordano, etc.; and tombs of Lautrec and Navarro, two French leaders, erected by the nephew of Gonsalvo de Cordova, the Spanish general, after his victory in 1503.

Santa Maria del Parto, at Mergallina, near Virgil's Tomb, on the site of the Villa of Sannazaro, the poet, who wrote "De Partu Virginis;" and whose mausoleum here is the work of Santacroce and Montorsoli. It has a bas-relief of Neptune, to show that the poet was the inventor of piscatory eclogues. The statues of Apollo and Minerva are called "David" and "Judith."

Santa Maria delle Pietà de' Sangri, or *S. Severo*, rebuilt 1613, by the Patriarch Sangro. It contains the tombs of his family, with the allegorical statues (by Bernini, etc.) of Vice Convicted, and Modesty.

Santa Maria di Piedigrotta, near the Grotta di Posilipo, is a great place for ex-votos, and for the festival of 8th September.

**S. Martino*, or the Carthusian church (Certosa) above Castel S. Elmo, founded 1325, on a spot commanding a remarkably fine view over Naples and its bay. The cupola is painted by Lanfranco; the the choir by D'Arpino and Guido (Adoration of the Shepherds); the lunettes between the side chapels are by Spagnoletto, whose Taking Down from the Cross is in the treasury. Among those in the chapels and sacristy are C. Maratta's Baptism of Christ. Several frescoes by Stangioni, Cavacciola, Corenzio, Solimena, etc.

The convent is partly used as a Blind Asylum, for the army and others.

Monte della Misericordia, Strada de Tribunali, an octagon church, built 1605, by Picchiatti. It has paintings by Caravaggio and Giordano, and is endowed with funds for assisting the poor and needy.

**Monte Oliveto*, a church by Ciccione, 1411; close to the large Olivetans Convent (now used by the municipality as a Chamber of Commerce, etc.), in which Tasso found a retreat and wrote part of his "Gerusaleme." The garden towards the Toledo is turned into a market. In the church are bas-reliefs and statues by B. da Majano, Rossellino, Merliano, Santacroce, Mazzoni, etc.; with tombs of Maria of Aragon, the Pezzo, Ligouri, and other families; and a painting of the Ascension, by S. de Buoni, a Neapolitan of the 15th century.

**S. Paolo Maggiore*, Strada de Tribunali, rebuilt 1691, after an earthquake, on the site of a Temple of Castor and Pollux; two colums and statues from which are in the doorway. It was painted by Stanzioni and Corenzio; and in the sacristy are Solimena's fine frescoes of Simon Magus, and the Conversion of St. Paul. Close to the Temple was a theatre in which Nero is said to have performed; and 34 Doric pillars from this building are incorporated in the convent annexed to the church.

S. Pietro a Magella, or *I Celestini*, has frescoes by Mattai Preti, a Calabrese artist, the best of his works.

**S. Severino e Sosio*, Largo S. Marcellino, close to the Benedictine Convent of Monte Casino. Rebuilt 1731, after an earthquake. It contains some of Corenzio's best frescoes, in the choir; also the tomb of the Sanseverini, by Merliano, one of the best works of this sculptor; whose last work, a Pietà, is here.

In the cloister by Ciccione, in the Ionic style, is a series of 20 *frescoes* of the Life of St. Benedict, by Zingaro, which are full of variety, and reckoned among the best of his productions.

The refectory has a curious painting by Corenzio, of the Multiplication of Pains. It contains 117 figures, and was done in 40 days. Here the Archives are deposited.

Santa Teresa, Strada Capodimonte, belongs to the Carmelites, and has paintings by Giordano, Stanzioni, Santafede, etc.

Santa Teresa, in the Chiaja, has four works of Giordano. The large convent of *Gesù e Maria* has been suppressed and converted into a clinical hospital.

MUSEUM.

The **Museo Nazionale Degli Studi*, formerly the *Museo Borbonico*, at the top of the Toledo, under Capodimonte Hill, is an extensive and valuable collection of objects of ancient and modern art, with a library, brought together by Ferdinand I., in 1816; including those at Rome, which the King of Naples inherited from the Farnese family. The building was constructed by G. Fontana, as stables for the Viceroy, Orsuna; then handed over, in 1616, to the university; which, in 1780, was removed to the Gesù Vecchio.

It is a rectangular pile, enclosing two courts, about 500 feet long by 240 broad. Open free, 9 to 2; or 10 to 1, on Sundays. A Catalogue is sold at the doors. The collection is in 15 sections, exclusive of the Library and Picture Gallery; and letters show whence they were obtained; as P., Pompeii; E., Ercolano, or Herculaneum; F., Farnese collection; B., Borgia collection; C. and C. A., Capua and its Amphitheatre; Cu., Cumæ; Pe., Pæstum; Poz., Pozzuoli; S., Stabiæ; N., Nola; Noc., Nocera.

I. On the *Ground Floor* are the following:—Ancient frescoes, wall-paintings, and mosaics; ancient marbles; Egyptian antiquities; ancient statuary and large bronzes; inscriptions, and the Farnese Hercules and Bull; mediæval objects, ancient glass and terra cottas.

II. On the *First Floor*:—Herculaneum Papyri; gems, coins and medals; small bronzes, vases, and pottery; reserved cabinet, now thrown open; pictures and library.

Entering the building, by the Vestibule, are statues of Alexander Severus, Flora, the Genius of Rome, and Melpomene; with casts from Canova's statues of Ferdinand I. and Charles III.

1. The *Frescoes (Affreschi)* and *Wall Paintings*, on the right and left, from Pompeii, etc., show how the houses of the ancients were decorated, and in this respect are curious and interesting; though evidently the work of inferior artists. They are in great variety and designed with a vast amount of skill, in combination and outline. Red, yellow, black, blue walls are prevailing colours; and the most common objects are lace patterns, festoons, wreaths, birds, fishes, fruit, foliage. "But," says Burgon, "in no single instance could it be called high pictorial art. They drew beautifully and preserved excellent pigments; but they had scarcely an idea of painting in the modern sense of the word. Music and painting are as decidedly ours, as sculpture, gem engraving, and architecture were conspicuously theirs. The gulf is great between their best pictorial efforts and those of any good Italian masters."

There are upwards of 1,600; and amongst the most noticeable are the following:—The Sacrifice of Iphigenia; Old Woman selling caged Cupids to Young Girls; The Thirteen Dancers; Ariadne Deserted; Education of Achilles; Telephus nursed by the Hind; Achilles giving up Briseis, one of the best examples of ancient painting, in the *monochrome* style; Medea preparing to kill her Children; Thessus and the Minotaur; Massinissa and Sophonisba; Dyers at their Trade in the Fullonica; the Skull of a woman, from the House of Diomedes.

One of the most striking sights in the collection, is the group of bodies found at Pompeii in September, 1853; and preserved exactly as they were found, after the lapse of 18 centuries, by Cav. Fiorelli's ingenious process of pouring liquid plaster into the mould under which they were buried. "As soon as the plaster was hardened, the mould was lifted with the greatest precautions, and on the hardened ashes and lava being removed *four corpses* appeared. They are not statues, but human bodies moulded by Vesuvius, and preserved from decay by an envelope of lava which reproduces the clothes, the flesh, nay almost the appearance of life. The bones protrude here and there where the molten liquid did not completely cover the limbs. The Egyptian mummies are naked, black, hideous; but the exhumed Pompeians are human beings in the act of dying. One is a woman, near whom were found 91 silver coins, two silver vases, some keys, and a few jewels. She was flying, carrying her most valuable commodities with her, when she fell in the little narrow street. She may be seen lying on her left side. Her head dress, the tissue of her clothes, and two silver rings on her finger, can be easily detected. One of the hands is broken, and the bones are exposed to view; the left arm is raised and wreathing, the hand convulsively shut; the nails appear to have entered the flesh. The whole body appears swollen and drawn together; the legs alone—the rounded and delicate outline of which has not suffered—are stretched out. Her attitude is that of agony, not death. Behind her a woman and a young girl had fallen. The former, the mother possibly, has on her finger a single iron ring. Her left leg, raised and bent, denotes that she also struggled and suffered. Near her reclines the young girl—almost a child. The tissue of her dress is seen with wonderful distinctness—the sleeves, coming down to the wrist, and the embroidery of her shoes. She had, through fear probably, lifted her dress over her head. She fell with her face to the ground. One of her hands is half open, as though she had used it to keep her veil over her face. The bones of her fingers protrude through the lava. She appears to have died easily. The fourth body is that of a large man stretched on his back; his arms and legs show no sign of struggling; his clothes are very distinctly marked; the *braccæ* (trousers) close fitting; laced sandals, the soles studded with thick nails; on one finger an iron ring; a few teeth are broken; his eyes and hair are obliterated, but his thick moustache is clearly apparent, and it is impossible not to be struck with the martial and resolute appearance of his features."

2. *Mosaics* (Musaici).—Actors rehearsing; Comic Scene, by Discorides of Samos, from Cicero's Villa; Pavement, from Lucera.

3. *Egyptian Antiquities* (Collezione Egiziana), from Pompeii and the Borghese and Borgia galleries; consisting of busts, articles of dress, bronzes, mummies, bas-reliefs, gods, animals, etc.

5. *Etruscan Gallery*.—Inscriptions, urns, vases, bronze figures, etc.

5. *Statues and Bas-reliefs*.—About 1,500 specimens in twelve porticoes, galleries, etc. *First portico*.—The Wounded Gladiator, or Farnese Gladiator; the head, arm and feet restored. The Balbus family in the Character of the Muses. *Second portico*.—Equestrian statues of M. N. Balbus, father and son, prætors at Herculaneum; found 1738, the marble discoloured by the lava. Ganymede and the Eagle; Orestes and Electra; Hercules and Omphale; Juno (Giuonone); Faun and Infant Bacchus; Farnese Minerva, a Colossal Figure; Alexander, as son of Jupiter Ammon. *Third portico* (Sala degli Imperatori).—Agrippina bewailing the death of Germanicus; Head of Julius Cæsar; Antoninus Pius; Plautilla, wife of Caracalla.

6. *Flora Room* (Camera di Flora).—A Flora, or Draped Venus, found at Rome, and partly restored; Statues of Æschines, or Aristides; Statues of Juno and Antinous; Venus Victrix, from Capua; Battle of Issus, a **mosaic* from the House of the Faun, at Pompeii; made like the Florentine mosaic, by putting together an immense number of minute pieces of marble.

7. *Apollo Room* of Coloured Marbles (Marmi Colorati).—Apollo Citharœdus, with the lyre. Diana of Ephesus, the many-breasted; an allegorical figure in Oriental alabaster, with bronze feet, arms, etc. Apollo, in green basalt.

8. *Muses Room* (Delle Muse).—Terpsichore, in Greek marble; Mnemosyne, Calliope, Thalia, etc.

9. *Adonis Room* (Di Adone).—Adonis, restored; Venus Anadyomene, or rising from the sea; Hermaphrodite Bacchus; Venus Callipyge, from the House of Nero, at Rome.

10. *Jupiter Gallery* (Passagio di Giove).—Sitting Jupiter; Torso (trunk) of Pysche, or Naples Venus; Torso of Bacchus.

11. *Atlas Room of Illustrious Men* (Nomini Illustri).—Atlas carrying the Celestial Globe, with 42 constellations marked on it; Busts etc. of Socrates, Euripides, Demosthenes, Anacreon, Herodotus, etc.

12. *Tiberius Room* (Del Tiberio).—Large bust of Tiberius; the Zingarella (Gipsy) Vestal; Pedestal in honour of Tiberius, by 14 cities of Asia Minor, rebuilt by him after an earthquake; Nereid on a Sea Monster.

13. MUSEUM OF INSCRIPTIONS (Epigrafici.)—A collection of 1,600 inscriptions, in eight classes—sacred, honorary, public, funereal, Arab, Greek, Oscan, and Punic. A Calendar of the Seasons from Capua; and two celebrated statues—the Farnese Bull and Farnese Hercules, from the Farnese collection at Rome. The **Bull* with the figures round it is a master-piece of Greek sculpture, by Apollonius of Rhodes, found in the Baths of Caracalla, and since restored. The *Hercules* leaning on his club, by Glycon of Athens, was also found in the same Baths, and has gone through the same process of mending; but the chief anatomical details are ancient.

One of the inscriptions is to this effect—

HICREQVIES
CETINSOM
NOPACIAG
NELLVS QVIV
IXITANNVS PLV
MINVS 6

(Here rests in the sleep of peace Agnellus, *i.e.* a little lamb, who lived for about six years.)

A small slab is thus inscribed—

IN SOLIS TV MIHI
TVRBA LOCIS

(In lonely places thou art crowds to me.)

14. GALLERY OF BRONZES (Bronzi), found at Pompeii and Herculaneum, and in two divisions—large statues and small useful objects. The first contains 115 pieces of statuary, among which are Six Dancers; Bust of Ptolemy Sotor; Discobuli; Bust of Scipio

Africanus; Sleeping Faun; Dancing Faun, from the house of that name, at Pompeii; Tipsy Faun; Colossal Statue of Augustus; large Head of a Horse, from a temple of Neptune, at Naples; Equestrian Statue of Alexander; Bacchus and Ampelus, found wrapped in linen, the marks of which are seen.

15. *Mediæval Collections*—1,200 specimens.—Busts of Paul III., Gaston and Ferdinand de'Medici, Dante, Charles V.; with bas-reliefs, ivory carvings, vases, arms, etc.

16. Collection of Ancient Glass (*Vetri Antichi.*)—About 4,000 specimens, showing how greatly it was employed by the Romans for vases, urns, cups, plates, bottles, etc., either plain or coloured, mixed with silver. Here is a beautiful blue amphora, found at Pompeii, in 1837; also glass windows from the House of Diomedes.

17. Terra Cotta Collection (*Terre Cotte*).—About 5,000 specimens of Etruscan, and other pottery, with figures in terra cotta, vases, bas-reliefs, etc.

On the First Floor are the following Collections:—

18. Smaller Bronzes (*Piccoli Bronzi*).—About 13,000 specimens, in seven rooms. These include kitchen utensils. Balances, weights, measures, lamps; one of the weights is marked "Eme" (buy), and "habebis" (you have it). Sacrificial vases, dishes, and other vessels. Agricultural tools, arms, toilette articles, tickets for the theatre. Surgical and musical instruments. The *Heraclean Tables*, found 1732, near the site of Heraclea, on the Gulf of Tarento; being two bronze plates containing a legal conveyance of lands dedicated to Minerva and Bacchus.

Among the various objects from the buried towns of Pompeii and Herculaneum, are the following:—Chairs, tables, and other articles of furniture; cooking utensils, and vessels; steel mirrors, pots of rouge, sponge, soap, flowers; locket rings; wicker mould for cheese; mats, thread straw; carbonized blossoms of the pomegranate, which flowers in July; while the eruption, according to Pliny, took place on 24th of August—"Nono calend. Septembr." Notice especially, a **loaf of bread*, round, and crossed at top so as to divide into eight; marked with the letters "EL[illegible]ERIS Q. GRANIERI. SER." Iron Stocks, close to which four skeletons were found.

19. Italo-Greek Vases.—3,300 pieces, in several rooms, decorated with mosaic pavements from Pompeii, etc. They are of all ages and forms, are adorned with paintings, and have been mostly obtained from ancient tombs, in different parts of the Peninsula. It contains part of the Prince of Canino's collection.

20. Papyrus Room.—About 3,000 little rolls of charred paper are collected in presses—the earliest having been found 1752 in a library at Herculaneum. They were found to be blackened MSS. of Greek and Latin authors, 600 of which have been carefully unrolled and published, though of not much importance.

21. Cabinet of Gems, Cameos, Rings, etc. (*Oggetti Preziosi*).—Above 2,000 specimens in precious stones, gold, and silver ornaments, intaglios, seals, ancient and modern. The pavement is a mosaic from Pompeii, with the Dog, "Cave Canem." The Tazze Farnese is an onyx dish, covered with bas-reliefs, and found in the Villa Adriana. Among the many hundred rings (says Burgon — *Letters from Rome*) which have been found at Pompeii, there are twelve with the Palm branch, two with the Fish, and three with the Bird; all objects which are commonly supposed exclusively to indicate a Christian wearer. Were there Christians at Pompeii at the time of its destruction? Some of the rings are double, as for married people. One of them has the Palm twice repeated; another, the Palm and an Anchor. Another ring has a Dove with foliage in its beak. One ring is inscribed in Greek, *Elpis*, "Hope;" another has a motto, signifying "Good Luck to thee, wearer, and all thine." Another, the motto "Remember," with a finger and thumb taking hold of an ear. But the favourite posy was the following (still in Greek), "They say what they will. Let them say. I care not."

22. Secret Museum (*Oggetti Reservati*).—Now thrown open, contains some curious objects, found at Capri, Pompeii, and Herculaneum, etc.

23. Cabinet of Medals (*Medaglie*). — About 50,000 specimens, from the ancient towns of Italy and Sicily, as well as mediæval medals and coins.

24. Picture Gallery.—About 900 paintings, in 15 rooms. Besides the general collection of works of Bysantine, Neapolitan, Roman, Sienese, Bolognese, Venetian, Flemish, and other masters. There is a special collection of

Capi d' Opera or *Master-pieces*; among which are the following:—Titian—Magdalen, a half-length. Danaë—by the same. A. Dürer—Nativity, 1512. Claude—Landscape, with the nymph Egeria. Correggio—Madonna della Zingarella, or del Coniglio, *i.e.* of the Rabbit; his Marriage of St. Catherine. Schidone—Charity; Cupid and the Zephyrs. Titian—Portrait of Paul III.; and Portrait of Philip II. of Spain, husband of Mary. Spagnoletto — St. Jerome, roused by the Last Trumpet. Domenichino—Guardian Angel. Zingaro—Virgin and Child, enthroned, with Saints; the Virgin is a portrait of Joanna II. S. del Piombo—Portrait of Alexander VI. Raphael—Madonna col divino Amore; his Leo X., with Cardinals de Rossi and de' Medici. G. Romano—Madonna della Gatta, *i. e.* with the Cat. Parmigiano—Portrait of Columbus. An. Carracci—Dead Christ and Mary. Garofalo—Dead Christ, Three Marys, etc.

There are also drawings by Raphael, M. Angelo, etc., with models of the temple at Pæstum, the House of Diomedes at Pompeii, etc.

25. Biblioteca or Library.—Open from 8 to 2. It contains 200,000 volumes, and 3,000 MSS., and includes 6,000 books of the 15th century, by the earliest printers. Among these are:—G. de Balbis' Catholicon, 1460. Maguntina Bible, 1462, on vellum. Lactantius, 1463. St. Augustine's Civitate Dei, 1467. Æsop, with engravings, 1485. Among the MSS. are:—The Bible of Alfonso I of Aragon, 13th century. Letters of St. Jerome, 7th century.

UNIVERSITIES, COLLEGES, ETC.

University, seated in the Jesuit College of Gesù Nuovo, in Strada del Salvatore, with 54 professorships attached. It was founded 1224, and comprises a very full cabinet of minerals from Vesuvius; cabinets of several branches of Natural History, Anatomy, etc; and a Library of 25,000 volumes, many of which are of the 15th and 16th century, with those printed by Bodoni. The *Royal Society*, *Academy of Fine Arts*, and other institutions, hold their sittings here.

The *Chinese College* of the Propaganda is designed for the training of Chinese youths, who return to their native country as missionaries. It was founded in 1726, by Father M. Ripa, and has a museum and MSS.

The *Archives* of the city, or Grande Archiveo, at the Benedictine Monastery, close to S. Severino, are in four divisions, from the 10th century downwards.

Biblioteca Brancacciana, in Largo S. Angelo a Nilo. About 70,000 volumes, and 7,000 MSS., chiefly illustrative of Neapolitan history, bequeathed by Cardinal Brancaccio, 1674. Open, in the afternoon.

A *Military College*, founded by Charles III, in 1744, occupies the barracks at Pizzafalcone, near the Annunziatella Church, built by Sanfelice. A military school forms part of the establishment. The Topographical (or Military Survey) Office is in the old Palazzo Carafa, built 1512. Large *caserme* or Barracks (altered by Fuga, 1779, from a granary), are situated on the bay, near Ponte della Maddalena. There are several others, besides *quartiere* for troops, in the most commanding parts of the city.

PALACES AND VILLAS.

Palazzo Reale di Capodimonte, finely situated on a hill at the back of the City, in a line with the Toledo, begun by Medrano in 1738, for Charles III., and not finished till after 1834. It is a plain rectangular structure, in two stories; surrounded by gardens, park, and hunting ground, which are thrown open on 15th August. The Catacombs and quarries are below. The road up to it, which passes over a dry bridge, one of the few bridges of Naples, was made by the French. Near are the Villa Isabella; Chinese College of the Propaganda; the Observatory (founded 1819), on Miradois Hill; and the Botanical Gardens (Orto Botanico), near the great Reclusorio Asylum.

Palazzo dei Ministeri, in Largo del Castello, is the seat of the Police Office, etc.

Palazzo della Municipalita, or City Offices, in the Old Benedictine Convent of Monte Oliveto.

Among the private Palaces and Villas, are the following:—

Palazzo Angri, in Largo della Spirito Santo. Built by Vanvitelli, 1773. Paintings by Titian, Spagnoletto, Rubens, Vandyke, etc.

Palazzo Bagnara or *S. Antimo*, Largo del Mercatello. By C. Fontana, 1660.

Palazzo Caramanico, Strada della Correggio. By Fuga.

Palazzo Casacalenda, Largo S. Domenico Maggiore. By Vanvitelli, 1770.

Palazzo d'Avalvo, Largo del Vasto, has the twelve Cæsars, by Titian and Giordauo, with some tapestry designed by Titian.

Palazzo Fondi, Largo Fontana Medina. By Vanvitelli. Gallery of paintings.

Palazzo Giusso della Torre, Largo S. Giovanni Maggiore, has a good front of the 17th century.

Palazzo Miranda, Strada de Chiaja, the residence of the Duchess of Ottajano, built 1780. A picture gallery.

Palazzo Monticelli, Strada Bianchinuovi. An old building, erected 1406, by Bamboccio, for Antonio de Penna, Minister of King Ladislas.

Palazzo Santangelo, Strada S. Biagio de' Librai. Built by Masuccio. Rebuilt 1466. It contains one of the best private galleries and museums in Naples, with many portraits, vases, cameos, bronzes, coins, etc

Palazzo Calbritto, built by Vanvitelli, is the seat of the British Consulate.

The best points of view in the environs are occupied by

Villas surrounded by gardens, among which the most noticeable are

Villa Regina Izabella or *del Balzo*, on the west side of Capodimonte, near the Royal Palace. Built 1809, by Niccolini, for the Duke de Gallo, who sold it to the Queen Mother, Isabella, 1831. It is one of the largest about Naples.

On the Posilipo and Vomero hills, are Villas *Angri*, *Roccaromana*, *Scaletta*, *Serramarina*, etc.

The Villas *Floridiana*, *Lucia*, *Belvedere*, *Duca Regina*, and *Ricciardi*, are on the Vomero. Villa *Patrizi*, is on the Collina di Chiaja.

Villa Santangelo, near the west side of Vesuvius, is built in the style of the houses found at Pompeii, and like the others commands a fine view over the bay.

The *Post Office*, in Strada di Monteoliveto, with shops below it, is the old *Palazzo Gravina*; a work of the 15th century, by G. d'Agnolo.

Law Courts or *Palazzo de' Tribunali*, are in the *Castel Capuano* or *Vicaria*, near Porta Capuana; an ancient and massive pile, begun by Master Buono for William I., and finished by Frederic II. It was the court of the Princes of Anjou and Aragon till the Tribunals and Prison were settled here, in 1540. Here the *Archives* of the city and kingdom are placed; an extensive collection, in four parts, filling many hundred volumes.

Prefettura.—Here political prisoners were shut up with the worst wretches, in 1849, and half gnawed by rats and vermin before they were moved elsewhere. Another prison was at *Santa Maria Apparente*, a convent, on a beautiful height, with a fine view of the bay. In No. 1 cell Poerio was confined. In No. 8 is an inscription to the effect that the writer was "buried alive, for months in this prison." Another cell is a mere box, in which a priest was confined more than a year. He could not stand up, and could not use his legs for a month after his release; his only crime being that he was a relative to Milano, who attempted Ferdinand II.'s life.

HOSPITALS AND BENEVOLENT INSTITUTIONS.

The Casa degli Incurabili, or Hospital of Incurables, in Strada Incurabili; the chief infirmary, founded 1521, by Francesca Longo. It will contain 2,000 patients, and is attended by the Sisters of Charity from the Cœli Convent adjoining. Its Church of *Santa Maria del Popolo* contains some paintings and ex-voto gifts. There is room for 4,000 poor, and the income amounts to 300,000 ducats; but under the Bourbons two-thirds were swallowed up by the officials, or otherwise diverted. A *Medico-Chirurgico College* is attached to the Hospital.

Albergo de' Poveri, or *Reclusorio* (Workhouse), in Strada Foria, under Capodimonte, at the entrance of the city, is the largest city in Naples, being about 450 yards long, and 150 broad, in three vast courts. It has an Asylum and House of Industry for the poor of both sexes; founded by Charles III., in 1751, and built by Fuga. The Botanical Gardens surround one end of it.

The Foundling Hospital, or Casa Santa dell' Annunziata, is annexed to the Annunziata Church. About 2,000 children are left here every year, called the "Children of the Madonna." When the girls are marriageable they receive portions of 25 ducats each.

S. Gennaro de' Poveri, an asylum for infirm and poor, under Capodimonte, at the entrance of the Catacombs. Several other hospitals and institutions for the poor and infirm persons, pilgrims, etc., exist.

The Deaf and Dumb Institution (*Sordi-Muti*), founded 1786, by Ferdinand I., is annexed to the great Albergo de' Poveri, just mentioned. A *Manicomio* or Lunatic Asylum is established at Aversa.

The Blind Hospital (*de' Ciechi*) was founded 1818, by Ferdinand I., in a building belonging to the Jesuits, in the Chiaja.

There are several *Monti di Pietà*, half-pawnshops and half-banks, established for assisting the poor, the oldest of which dates from 1605.

The Conservatorio di Musica was founded 1537, by G. Tappa, and has a good library, including the works of Pacsiello and others. This school has produced a long line of singers from Pergolese down to Lablache.

THEATRES.

San Carlo. See the Royal Palace, above. Six rows of boxes, 2 to 7 ducats.

Fondo Theatre, in Strada del Molo, built 1788. For operas and ballets. There are five rows of boxes; 1½ ducats to 4½.

Fiorentine Theatre, near the church of that name. The oldest theatre in Naples, built by the Spaniards. Tragedy, comedy, etc. Five rows of boxes; 1 to 3 ducats.

Nuovo Theatre, in Strada Nuovo. Comic opera. Five rows of boxes.

S. Carlino Theatre, Largo del Castello; open for Pulcinella or Punch. His real birthplace is said to be at S. Elpidios, the ancient *Atella*, on the Capua road, a few miles out of Naples. Here he was played in his original dialect.

S. Ferdinando Theatre, in Strada Ferdinando. A large building, for comic operas.

Fenice Theatre, Largo del Castello. Comic operas, melo-dramas, in the Neapolitan dialect.

Partenope Theatre, Largo della Pigne. Comedy and farce. Parthenope is the mythical name of the old city.

The Botanical Gardens, close to the Reclusario, were laid out in 1818. Near this, in a valley, are the remains of the *Ponte Rossi*, an aqueduct made of red stone.

CEMETERIES.

The *Campo Santo Vecchio*, where hospital patients are buried, is on the Strada Vecchia outside the city. Farther out, is the *Campo Santo Nuovo*, near the Capua Railway, begun by the French; a fine spot full of chapels, columns, etc., with an extensive prospect. It is the general burial ground, and is crowded on All Saints' day. The *Protestant Cemetery* near this, contains the tombs of Keppel Craven, the traveller, Sir W. Gell, the scholar, Mathias, author of the "Pursuits of Literature."

The *Catacombs* under Capodimonte are entered through S. Gennaro de' Poveri Convent. They are more extensive than those at Rome, and are supposed to be as ancient. They are mere dark passages, excavated in the tufa rock, with chambers on each side, leading to a rough chapel. There are traces of early frescoes and paintings, Christian and Pagan, in some of the chambers; and bones and ashes have been found.

At the Margellina end of the Chiaja, towards the west, is

Virgil's Tomb, over the entrance of the Grotto of Posilipo; a little domed building, or columbarium, with niches in it, surrounded with trees and ivy. The poet had a villa at Naples, through the munificence of his patron Mæcenas, in which he wrote his Georgics and Æneid; and after his death at Brundusium upon his way back from a visit to Greece, his body was brought hither to be buried; but whether his grave lies in this exact spot, according to the general report, is uncertain. He is said to have dictated the well-known epitaph for himself:—

"Mantua me genuit, Calabri rapuere, tenet nunc Parthenope; cecini pascua, rura duces."

But neither this, nor another discovered in the 17th century, "Sistite viatores, quæso; pauca legite. Hic Maro situs est," is thought to be genuine. A laurel planted by Casimir Delavigne replaces one planted by Petrarch. It was the sight of this relic which made young Boccaccio give up the church for literary pursuits. The *Grotto of Posilipo*, so called, which is beyond it, is nothing but an ancient *tunnel*, or covered way, through the hill, leading out towards the Grotto del Cane, Puteoli, and the Bay of Baiæ. It is 2,414 feet long, 24 to 89 feet high, 22 broad, since it was enlarged and levelled for carriages, by Alphonso I; who made two holes for ventilators and for light, and erected a rough chapel about the middle. Seneca calls it the Crypta Neapolitana, and says it was used by foot passengers. It appears to have been made partly for convenience as a short cut, and partly in quarrying stone for building.

One of the best drives and points of view near Naples, is the

Camaldoli Convent, five miles north-west through the Antignano; founded by the husband of Vittoria Colonna, on a ridge 1,450 feet high. Ladies are not admitted within the walls, but there is a good resting place in the garden, commanding a splendid prospect of the Phlegræan Fields below, of the City, Vesuvius, the Bays, Islands, and the distant Apennines.

"I thought that the view of the bosco of the Capuchin Convent at Albano, must surely be the loveliest in the world, until I visited the *Camaldoli* Convent, near Naples. At the extremity of their little domain is a projecting cliff which commands a glorious view, beginning on the left with Naples; and taking in Castellamare, Vico, Sorrento, Massa, Cape Campanella, Capri, Nisida (with Lake Agnano in front), the Solfatara (with Astrone in front and Lake Avernus behind), the remote islands of Vendolane, Ponza, and Zannone, the promontory of Circelo Terracina, Gaieta, Mola di Gaieta, and the Gulf of Gaëta (with the Lake of Patria in front), and last of all, the chain of the Apennines trending away far to the right. I can scarcely conceive anything more enchanting, about an hour or two before sunset, when the weather is fine, than this view."—*Burgon.*

EVENTS OF 1860.

Francis II. was betrayed by the people about him, who plotted almost before his eyes. There were two parties at work, but both against the Bourbons; the Comitato d' Ordine, representing the Cavour policy for instant annexation, and the Comitato d'Azione, in favour of Garibaldi. Alexander Dumas, the active agent of the national propaganda, distributed red shirts from his yacht, Emma, under the palace windows. The King left on the 6th of September, for Gaëta, unnoticed by the people. He embarked in a Spanish ship of war, after trying to no purpose to persuade the officers and crew of his own ship, the Guiscardo, to follow him. A telegraphic message was sent off to Garibaldi, then at Salerno, about 70 miles ahead of his army, as usual, informing the "invincible Dictator of the Two Sicilies," that Naples expected him with anxiety, to entrust to him her future destinies; and a deputation, headed by the Prince d'Alessandria, the Syndic (or Mayor), and Commander of the National Guard proceeded to wait on him there. On the 7th, Garibaldi, accompanied by the deputation, 13 officers of his staff, and some English amateurs started in a special train of four carriages for Naples; which he entered and took possession of; though the fortresses of Castelovo, Castelnuovo and Sant' Elmo were held by the royal troops, and the king had actually signed decrees for blowing up Castelovo and bombarding the city.

Garibaldi, as Dictator, then appointed Marquis Pallaviccino (who had been shut up in Spielberg, with S. Pellico), Pro-Dictator. To Cosenz he gave the task of forming an administration; and the Neapolitan navy was handed to the Sardinian Admiral, Persano. His residence was at Palazzo d'Angri d'Oria. He attended a *Te Deum* in the Cathedral; and the next day, 8th September, to please the people, he attended the great festival in honour of the Virgin, at Piè di Grotta.

Garibaldi was surrounded by Bertani and other adherents of his friend, Mazzini. This alienated the constitutional party, and induced the Pro-Dictator to write to Mazzini, asking him as a proof of patriotism to leave the country; which he naturally declined to do. To forward the project of annexation with Sardinia, Cavour got the Emperor Napoleon to consent to the Piedmontese crossing the States of the Church, to effect a junction with Garibaldi. This was done by Cialdini moving on 10th September, from Saladeccio, and by Fanti from Arezzo to Foligno; and operations were commenced against Lamoricière. At Naples further changes took place, which resulted in Sirtori succeeding Pallaviccino as Pro-Dictator; while Mordini succeeded Depretis at Palermo. The decisive battle of the Volturno was fought on 1st October. (See Route 32).

On 21st October, the vote for annexation to Piedmont was taken throughout the Neapolitan dominions, and was carried by 1,300,000 against 10,300; and on the 7th November, the new King of Italy made his solemn entry into Naples, with Garibaldi. Two days after, the Dictator took a farewell of his little army; advising them to rally round Victor Emmanuel (who in vain tried to persuade him to stay and be reconciled to Cavour); and left Naples as poor as he entered. The man who added 9,000,000 of people to the Italian crown, had but £30 at his disposal, saved by his secretary with great economy, during the campaign. "Never mind, Basso," said Garibaldi, "we have, at Caprera, plenty of wood and corn, which we will send to Maddalena for sale." He paid a farewell visit to Admiral Mundy, in the *Hannibal*; and embarked in the United States Ship, *Washington*, for his Island, leaving his resignation of the rank of General, and his Collar of Annunciation, in the king's hands. He refused all the rewards and distinctions which Victor Emmanuel had offered. Farini succeeded to the government as King's Lieutenant; then Commendatore Nigra, Prince Carignano, Count San Martino, and Cialdini; but the difficulty of governing the country was found to be immense, such was the degradation of the people produced by centuries of misrule.

The authorities had to deal with a powerful and well-organised society, known as the "Camorra" or "Camorristi" (*camorro* is a countryman or rustic), hardly yet extirpated from Naples, upon which they levied black mail. "They are a class of ruffians addicted traditionally to all descriptions of crime, and exercising, ever since the Spanish domination, an intolerable pressure on the population of the city and the neighbouring provinces, infusing its poisonous influence amongst the poorest classes of the community, and working its way even into the prison establishments. This society is composed of liberated convicts and minor officials, but more particularly of persons connected with the police and with the prisons; those being preferred who are gifted with great physical strength, or who possess influence among the lower orders. They set a price on every one's head, or impose contributions on those who, to avert threats of violence are disposed to pay them according to the degree of immunity that may be granted. They paid no custom-house duties, showed

no respect for the most sacred rights, and used the property of the citizens as they pleased. Prisoners were obliged by them to buy with hard cash protection from annoyance or injury."—*Arrivabene.*

When the Duke of Cajanello was in prison, awaiting his trial for conspiring against the new government, he was addressed every Sunday by the chief of the Camorra, "Eccellenza, this week you have been fined so and so;" from 20 to 30 piastres, which he was obliged to pay, to live in peace with the thieves and assassins around him; by whom, had he dared to denounce them to the inspector of the prison, he would have been murdered.

Beggary, one of the curses of the land, has been partially abated by the new government, and by the establishment of police constables. Count Arrivabene, in the 12th chapter of his 2nd volume, (*Italy under Victor Emmanuel*), gives an amusing sketch of the way in which a kind-hearted visitor is beset, if he is once foolish enough to let compassion get the better of prudence. He should resolutely make up his mind to give *nothing to beggars.*

Several traits of Neapolitan life, especially among the nobility are given by Count Arrivabene in his 2nd volume. Being an Italian he is entitled to speak with authority respecting subjects of which an Englishman must be necessarily ignorant. The *Jettature*, or Evil Eye, is supposed to be in certain families. When Prince ———, who had this reputation, once came to court, everyone got out of his way. The king, in reproof, kindly took him by the arm and showed him a large chandelier. He had scarcely admired it, when somehow it fell and hurt several of the bystanders. From that moment he was, of course, excluded from court, and shunned by all his friends. Duelling is or was also common. Another abuse was the number of religious establishments in the country. In 1861 there were 1,020 for men, and 276 for women; with lands belonging to them worth ten millions sterling. A law passed in October of that year abolished most of them, somewhat suddenly and harshly; but it is calculated to bring permanent benefit to this priest-ridden land.

The porters and boatmen are now put under regulations. The Speronara, *Punch*, the Tarantella dances, and the improvvisatori are going out of date; even the corricolo, that primitive tilbury on two wheels drawn by two horses, and meant to carry one person, while it carries a dozen or more, whirling along at a frantic rate.

EXCURSIONS FROM NAPLES.

The buildings and artistical objects of Naples are subordinate to its natural beauties, and the attractions of Vesuvius and Pompeii. These and other points most worth visiting are distributed along the shores of the Bays of Naples and Salerno (or Pæstum), to the west and south of the city; and nearly all present that delightful succession of romantic inland scenery, broken by continual views of the sea, which goes to make a perfect landscape and feast to the eye; not to speak of the remains of antiquity left everywhere by the wealthy Romans who settled down here. The Bay of Naples was called by them, **Crater or Cup from its resemblance to a bowl half filled with liquor.** To the south is Capri, which acts as a breakwater, and which should be visited, if only for the view of the bay from the sea. Excursions can be made by railway, by carriage, and by water.

(1.) To the south—Vesuvius, Herculaneum, Pompeii, Castellamare, Sorrento, Vico, Cava, Amalfi, Vietri, Salerno, Pæstum, etc. By rail and road.

(2.) To the west, by carriage—are Posilipo, Virgil's Tomb, Grotto del Cane, Pozzuoli, Baiæ Bay, Phlegræan Fields, Temple of Jupiter Serapis, Lake Avernus, Elysian Fields, Cumæ, Cape Miscnum, etc.

(3.) By rail or water—to Castellamare, and Sorrento, on the bay; and by water to the islands—Capri, Procida, Ischia, etc.

The *rail from Naples to Castellamare*, round the Bay, is one of the oldest in Italy; opened 3rd October, 1839. The Branch to Salerno and Eboli is of later date. There are eleven trains daily, to Castellamare, in 40 minutes.

The stations are as follows:—	Miles.
Portici	5
To *Herculaneum and Resina, 1 mile; to *Vesuvius, 3 miles (2 hours walking). Donkey and Guide, 1 ducat; or, from Naples to the Hermitage direct, by carriage, 6 piastres.	
Torre del Greco	7
To Vesuvius, 3 miles.	
Torre Annunziata	12½
To Vesuvius, 4 miles.	
[Branch to *Castellamare	16¾
To *Amalfi, 8 miles; *Vico, 4 miles; *Sorrento, 10 miles; Massa, 12 miles; Cape Minerva, 15 miles.]	
*Pompei or Pompeii	14½
To Vesuvius, 5 miles.	
Scafati	16¾
Angri	19½
Pagani	21¼
Nocera	22½
S Clemente	24½
*Cava	28
*Vietri	30½
To Amalfi, 6 miles.	
Pastenza for *Salerno	35
Pontecagnano	39½
Battipaglia	46
To *Pæstum, 14 miles; carriage there and back, 4 hours, 4 to 5 ducats.	
Eboli	50

1. MOUNT VESUVIUS.

Is 6 or 7 miles from Naples, and 3 miles from the shore of the Bay. Its highest point, called Monte Somma, is 3,750 feet above sea level. It rises gradually from the wide plain of the Campagna, having a base 25 to 30 miles in circuit. Near the top is a table about 5 miles in diameter, bounded by a red craggy ridge, and having Monte Somma on the north, and Punta del Salo, the present cone, on the south. Between these is an old crater, called Atrio del Cavallo.

Anciently it was called *Vesevus*, *Vesvius*, or *Vesbius*, and was surrounded, as now, with fertile fields, up to near the top, which is barren, and terminates in heaps of cinders. Its base is covered with white towns, villages, and vineyards, which in spite of repeated warnings are still inhabited and cultivated, on account of the extraordinary richness of the soil. On the Naples side are Portici, Resina (over Herculaneum), Torre del Greco (half ruined in 1862). Further off are Torre dell' Annunziata and Pompeii, above which are Bosco Reale and Bosco Tre Case (nearly destroyed in 1822 and '50). At ordinary times, all that is seen is a thin column of vapour from the cone; which at night is lit up by the fire below, or by sudden jets of flame. When it begins to be active an immense column of smoke rises up and stretches across the sky; or perhaps a bright stream of red lava flows down the cone "as vivid and brilliant as the coils of a fiery serpent," which, as it cools, turns to a dingy red. All this is reflected over the Bay, with extraordinary effect.

The usual route is from *Resina* to the Hermitage, which is two-thirds of the way up, and can be reached by carriage; then a horse may be taken for half-an-hour, to the bottom of the cone; making about 1¼ hour. The views embrace the glorious sea on one side, and the white tops of the Apennines on the other, with Naples and the Campagna below. Guides are not absolutely necessary in making the ascent, as there is a regular footpath, well frequented at all hours; but they are useful to ladies.

The ascent may be made in less time from *Pompeii* (which has a better view of the volcano) by taking horses as far as the cone, past Bosco Reale and Trecase, among fields of ashes and lava, and through a small wood; after which there is nothing but ashes, into which the horses plunge knee-deep. Miss Catlow says:—"The scene was the wildest that could be imagined, and the most singular. Around us, for miles, were nothing but ashes—above, below; to the right hand and to the left, all was black, bare, and desolate; extensive enough to be grand in its desolation, and only relieved by old lava streams, of a reddish or iron-grey colour, and sometimes bright yellow, marking the presence of colour. When we looked up there also were ashes, extending for miles, crowned at the summit by the smoke and vapour, which every five minutes increased in thickness, then threw out a fresh volley to add to the heap."

The horses climb like cats, their owners holding on by the bridle and tail. To mount the cone is tolerably hard work for ladies.

"The first twenty steps were amply sufficient to convince us that it would be totally impossible to climb that nearly perpendicular ascent of loose ashes without help, for we sank above our ankles at every step, and slipped one and a half back for each two steps we made forward, so we each engaged two men to help us. The first thing they did, was to gather up our dresses in the front, and tie them together with a handkerchief (making a loop of the two ends and putting it round one of our wrists), to prevent our treading on them. Then they placed in our hands a piece of stick, to the middle of which a rope was attached, which one man put over his shoulder and thus pulled us up; while the other pushed, or rather supported us behind. Even with this assistance, it proved the hardest work we had ever attempted, particularly as it became steeper and more steep. Indeed, only the loose ashes could make the ascent practicable; yet, of course, they added greatly to the fatigue, as at each step we sank into them a considerable depth. Every twenty or thirty steps we threw ourselves down on the ground, to gasp for breath. Sometimes, with the mere inability to hold on, we let go the rope, and either threw our leader on his nose, as he stooped forward in pulling, or ran the risk of rolling down the declivity with our follower behind. Their strength, however, held us up; after a minute's rest, came another effort and another fall. Several times we were on the point of giving it up, for the loss of breath and excessive thirst were almost too painful; but it really looked so short a distance that it seemed a pity to fail at last; and our men encouraged us, 'Coraggio, Signora!'—assuring us every minute we stopped that 'cinque minuti' would take us to the summit. After nearly half-an-hour of 'cinque minuti,' we arrived at the lava—the very lava we had seen flowing red-hot ten days before; and, then, one more steep pull, with smoke and steam above, below, and around, placed us panting on the edge of the crater."

This crater is not a shelving basin, but an irregular gulf of lava, from which issue jets of vapour and smoke, and which is too hot, sometimes, to sit on or touch. In the midst of the plain are some funnel-shaped cones, about 100 feet high, the safety-valves of the volcano, giving out their contents alternately, consisting of smoke, explosions of scoriæ, or ashes. The rough plain, covered blocks of lava and heaps of cinders, which stood at the top of Vesuvius before the eruption of October, 1822, was then succeeded by the present large oval gulf, which is three miles in circuit, about ⅔ mile across, and 1,800 or 2,000 feet deep. This eruption cleared away 800 feet from the old cone, and brought down the height of the mountain by that amount.

"Twice we saw a singular appearance—that of a ring of vapour rising from the cone, and floating off to a considerable distance, preserving its perfect ring-like form for full half a minute after its emission." This is explained by Babbage, in his *Passages from the Life of a Philosopher*; in which he also gives a minute account of his examination of one of the lava pits.

Ladies descending the steep sides of the cone run down between the guides, as the shortest and easiest way. Among the latest most distinguished visitors are the Prince and Princess of Prussia, and her brother, the Prince of Wales, in November, 1862.

One of the earliest notices of Vesuvius, by ancient writers, states that the top was a rough concave, in which Spartacus, in the Servile War, was besieged by the Romans. In A.D. 63, an earthquake damaged Pompeii, and other places round the mountain; and A.D. 79, one of the greatest eruptions on record took place, which overwhelmed Pompeii, Herculaneum,

and Stabiæ with cinders, and occasioned the death of Pliny the Elder, author of the "Natural History," as related by his nephew, the younger Pliny, who narrowly escaped with his life. His uncle was in command of the Roman fleet at Misenum, but being an ardent note-taker of everything uncommon or curious, and also a stout man, he went too near the mountain, at Stabiæ, and was suffocated by the flames. His body was found three days after, unhurt, like one asleep. Herculaneum was discovered in 1713, and Pompeii about 40 years later.

Eruptions, chiefly of ashes, succeeded this remarkable one, in 203, 472, 512, 685, 993, 1036, 1049, 1139, 1306, 1500, 1631, 1660, 1682, 1694, and 1698. Those of the last century were 1701, 1707, 1712, 1717, 1720, 1723, 1730, 1737, 1751, 1754, 1758, 1760, 1766, 1767, 1770, 1776, 1779, 1784, 1786, 1787, and 1793. Of the present century, 1804, 1805, 1809, 1812, 1813, 1817, 1820, 1822, 1828, 1831, 1834, 1838, 1845, 1850, 1854, 1855, and 1861 (December 8th). The most recent was that of February, 1865, when snow covered the mountain, and a cone 15 feet high was formed at the foot of the crater of 1861. The later ones have been generally attended with eruptions of lava; in particular 1767, 1779, 1787, 1794, 1806, 1818, and others in the present century. It is observed that Etna is active when Vesuvius is quiet, as in 1755, at the earthquake of Lisbon. The earthquake of Calabria took place in 1783, and of South Italy in 1857. In the great eruption of 1779, the flame was reckoned by Sir W. Hamilton to be two miles high. Stones as big as hogsheads have been sent up from Vesuvius 2,000 feet above the sea, and fine ashes carried as far as Constantinople (?). Among the minerals thrown up (of which a full collection is in the Museum at Naples) are augite, felspar, leucite, mica, iron, meionite, crystalline limestone, etc.

Lacryma Christi wine is produced at Sant' Anastia and Somma, at the base of Vesuvius.

RAILWAY ROUND THE BAY.

[The distances are given above—page 230.]

Portici Station, the first from Naples, is a town of 9,828 population, so called, it is said, from *Herculis Porticum*; with many villas, and a royal *Palace*, built, 1736, by Charles III., where the antiquities from the buried cities were placed at first, before their transfer to Naples. There are some portraits of the Napoleon family in the palace. Pius IX. resided here, 1848-50, before his return to Rome. At Sant' Orlo is the silk factory of Mr. Major, who so benevolently exerted himself in the Basilicata in the earthquake of 1856.

RESINA, the ancient *Retina*, has a population of 13,320, and many villas. That of *La Favorita*, the residence of the Prince of Salerno, was built 1631. Resina is one of the starting points for Vesuvius (as above), and stands over the buried Roman city of ERCOLANO, or

Herculaneum, one of those overwhelmed A.D. 79, by ashes; and by subsequent streams of lava. It lies from 60 to 70 feet below the surface, and was accidentally discovered again in 1713, when some well-sinkers struck on a statue in the *Theatre*, almost the only part now to be seen, and that by torch-light (4 to 6 carlini). A space of 600 yards long by 300 broad was gradually explored; but the soil being a grey crumbling stone, as soon as one section was gone through, it was filled with the rubbish of the next. Many of the treasures thus accumulated were engraved in a splendid work printed by the King of Naples, 1757. They are, generally, of a better style of art than those found at Pompeii. The Theatre would hold about 8,000 persons, and was built, according to the inscription, at the cost of "L. A. Mammianus Rufus, judge and censor;" one Numisius being the architect. A Basilica was also found, with a portico of 42 columns; faced by the two statues of the Balbus family, now in the Museum. In another house were found the Dancing Faun, the Aristides, etc., with a library of black *papyrus rolls*, like crumbling charcoal; some of which have been unrolled and deciphered, as already mentioned (page 226).

Torre del Greco Station (population, 21,732), built on lava beds; was half ruined by the earthquake and eruption of 7th and 8th December, 1861, when the lava broke out from eleven new places on this side of Vesuvius. One stream which burst out in May, 1858, only ceased in April, 1861.

Torre Annunziata Station (population, 14,589), has a government factory for fire-arms and powder, and is noted for producing the best macaroni, or "Macaroni della Costa."

Here the branch to Castellamare (see below) parts off from the main line to

II. Pompei Station, which is close to the ancient

CITY OF POMPEII,

on the south side, near the Hotel Diomede; but the proper entrance is at the House of Diomedes, on the north-west. Authorised guides may be hired, at 6 carlini each; but some of the buildings are in the special charge of persons who receive one carlino each.

Pompeii is on the plain of the Sarno, ancient *Sarnus*, at the bottom of Vesuvius, which overwhelmed it 24th Aug., A.D. 79, under successive layers of pumice-stone and ashes. This, or some other great eruption, appears to have turned the course of the river, and placed the city two miles from the sea, which was then close by it. The ashes, falling gently, penetrated the houses through their open tops, or after bursting in their roofs, and gradually buried the whole city, to a depth of 12 to 20 feet, without destroying it; and thus it remained for ages, till its discovery in 1755, when the excavations commenced. Having been carried on ever since with great success, about one-third of a perfect Roman city has been brought to light, in a state of singular preservation. From the now roofless and dismantled buildings, as they stand, and their contents (now placed in the Museum), we can see how the Romans of eighteen centuries ago lived, as easily as if we had lived among them, even to the scribbling on the walls.

Pompeii had 6 gates and 12 towers in its walls, which were about 2 miles in circuit, and 25 to 30

feet high, sloping on both sides, and wide enough for two or three carriages. Remains of two gates are left. About 20 streets and one-fourth of the space within the walls (north-west side) have been uncovered in this miniature city, which was evidently a summer resort. All the buildings are on a small scale and of low elevation, so that you see nothing till you get there. The private houses were small dark rooms, 10 to 12 feet square, as the people lived much out of doors and in their public buildings. The shops are usually one story high. Some of the private houses are of two stories, as that of Diomedes, etc., with rooms opening into an interior court, many of the wall-paintings of which are still fresh. They have no chimneys (though coal has been found), and no windows. The streets are narrow, but laid, like the Via Appia, with blocks of lava, showing the ruts of wheels (one line only), and provided with stepping-stones, and raised pavements for foot passengers, edged by well-worn kerbs. The houses are tiled and the shops have their names marked in red. The shops have signs carved on the face; for example, a bunch of grapes for a vintner; a cow for a milk-man. Others, as the wine and oil shops, are known by the amphoræ or jars standing in front. They were unglazed, and closed up at night with shutters.

The large houses belonging to the wealthier classes extend through from street to street, with a front in each. The entrance or portico led into the outer court, thence into an inner or two inner courts; the whole surrounded by rooms, all very small, and evidently used only as closets, for meals, retirement and sleep. These were closed in; but the courts were open to the air, though sheltered by an awning. Glass was used in some of the windows. There were seats and sofas round the courts which had mosaic floors and contained tanks and fountains for use and ornament, vases of flowers, statuary, and marble tables. The walls and columns were oftener of stucco than marble; and the walls were adorned with frescoes which are as bright now as they were 1,800 years ago. Most of them have been removed to the Museum at Naples.

Many of the houses have holes in them, supposed to have been made by the owners, upon returning to get out the strong box or some valuable article, after digging through the pumice and hot ashes which overwhelmed the town. Mr. Burgon says—"No single object in all Pompeii affected my imagination so powerfully as discovering scratched on the base of a column in one of the courts, about three feet from the ground, the first letters of the Greek alphabet, Α, Β, Γ, Δ; evidently the work of a child whose little footsteps trod that floor 18 centuries ago." The streets brought to light are called by such names, as the Street of Fortune, Street of Mercury, Street of the Nereids, Street of Abundance, Street of the Faun, in which the fresco of the Battle of Issus was found, and the like. The Street of the Tombs, by which the town was entered from Herculaneum, is outside the walls, and is lined by many beautiful monuments, according to the ancient custom. Here is the House or Villa of M. A. Diomedes (opened 1771-74), where 17 skeletons were found in cellars, casts of some of them which are in the Museum. Here also was the mosaic of a Skeleton with a wine flask in each hand. The master of the house was found in the garden, loaded with money and valuables. Near this is a Taberna or Tavern; then the *tomb* of Nævoleia Tyche, Calventius Quietus (1813), Aricius Scaurus, and others. Then a hemicycle, or semicircular resting place, where skeletons of a mother and her children were found. Further on is the Villa of Cicero (1764), so called; Tomb of the Priestess, Mammia, "mammia sacerdotessa," etc.

The *Herculaneum Gate*, which was of 3 brick arches, leads to the Street of Herculaneum. Here are the Taberna of Albinus (1770); a Thermopolium (1769) or Restaurant, where marks of glasses were found on the marble counter; the House of the Vestals (1769), with "Salve" on the door; House of the Surgeon where instruments and slabs were found; the House of Apollo or Narcissus (1811); a Public Bakery (1810) containing 4 mills.

The *House of C. Sallust* (1809), one of the largest here, on a space 120 feet square.

House of Panza, the Ædile (1811-14) in the street of the Baths, another large house, in good preservation, with "Pansam Æd.," and remains of paintings on the walls. It is fitted up with an atrium, impluvium, tablinum, triclinium, peristyle, etc., as seen in the restored model of it, in the Crystal Palace. With its court and garden, it is 300 feet long, by 120 wide.

House of the Tragic Poet (1824-26), with a "Cave Canem" in mosaic. Here some of the best paintings, as the Sacrifice of Iphigenia, Achilles and Brisels, etc., were found.

Fullonica or Dye House (1826).

House of Meleager (1830), in the street of Mercury.

House of the Nereids (1830), with a colonnade of 24 pillars. House of the Quæster, or Castor and Pollux (1829-30). Here two bronze money chests were found containing 50 coins; with some others which looked as if they were dug out after the eruption.

Tavern and Lupanar (1832) or brothel.

House of the Faun (1829-34), in the street of the Faun. House of the Labyrinth (1830).

Great Lupanar (1845), uncovered by the Italian Congress of that year.

Near this, in the street of Fortune, is another building opened by the same Congress, called House degli Scienzati. House of the Bronze Bull, in the street of Nola, towards the Nola Gate. Here was an Oscan inscription, written from right to left.

House of Lucretius (1847), or Suonatrici (musician). Near this, are the House of Pope Pius IX., so called because opened (1849), before him; the House of the Grand Duke of Tuscany (1851); the House of the Grand Dukes of Russia (1851); and a Chemist's Shop.

Public Baths (1824), near the Forum, for men and women, with painted walls, niches for oil and perfumes. These were almost new, when covered with the ashes. Near these is the School of the Gladia-

tors—so called from the paintings. Also the House of Iphigenia, close to the recent excavations.

Forum, an oblong, about 360 feet by 120, surrounded by remains of public buildings, temples, arches, pedestals for statues, etc., and the pillars of a Doric Colonnade, on a small scale, the height being only twelve feet.

Temple of Jupiter (1817) north of the Forum, 120 feet by 43 feet, with Corinthian columns; having a fine view over the ancient city, and of the sea. In the Prisons, near this, two skeletons were found in iron stocks.

Temple of Venus (1817), west of the Forum, surrounded by a portico. Under the name of Physica or Pompeiana, she was the protector of Pompeii.

Temple of Fortune, built by M. Tullius.

Basilica, or Court of Justice, also west of the Forum, an open building, 220 feet by 80; the largest in Pompeii, and the best preserved basilica now existing. It stood on 28 brick columns covered with stucco; those at the corners being clustered like Gothic pillars. Near this are the Houses of Championnet, discovered by General Championnet (1799), and a Public School.

Exchange (1821), east of the Forum, built for the fullers, by Eumachia, 130 feet by 65 feet, surrounded by a double gallery and portico. Near this are—the House of the Queen of England, opened (1838), before Queen Adelaide; and the Temple of Mercury or Quirinus (1818).

Pantheon, or Temple of Augustus (1818), east of the Forum, an open space, having an altar in the midst, surrounded by twelve pedestals, cells for the priests, and an adicula coloured with good fresh-looking frescoes.

Two Theatres, large and small, open at the top. The larger a Tragic Theatre (1764), would hold about 5,000; the smaller (1796), about 1,500.

Temple of Hercules or *Neptune* (1769), made of large massive stones, and reckoned to be the oldest building in Pompeii. It commands a fine view.

Temple of Iris (1765).—Here a skeleton of a priest was found, with his valuables about him; also remains of chicken bones and fish bones, egg shells, etc.

Soldiers Barracks, in which 60 skeletons, and stocks for punishment were found. Officers and men were quartered here. Boxing figures were found scratched on the walls. These are near the Triangular Forum, the House of Joseph II.; the House of Queen Caroline (wife of Murat); House of the Sculptor (1798).

Amphitheatre (1748-1816), at the east extremity of the town, beyond a space still uncleared; an oval 430 feet by 335 feet, and comparatively small, but the lower part where the ashes protected it, almost perfect.

Near the Amphitheatre is the Villa of Julia Felix (1754-5), the owner of much property in Pompeii.

Several houses have their walls ornamented with arabesques and landscapes, and figures roughly sketched. Hundreds of lizards are seen flying about the ruins. Among the inscriptions are some from Virgil, Ovid, and Propertius, but none from Horace; nor have any papyri been yet discovered here, as at Herculaneum. In September, 1863, the remains of four skeletons were discovered in a small street, under a heap of rubbish and lava, which had moulded itself over them. By pouring in liquid plaster, the Director, Cavaliere Fiorelli, managed to preserve the bodies in the attitudes and dresses in which they were surprised by the eruption. They were then removed to the Naples Museum, where they form one of the most striking sights of that collection. See page 224.

III. Castellamare Station (*Hotels:* Reale; Europa; Gran Bretagna; Italia Imperiale), in a spot on the south side of the Bay, between it and the slope of the S. Angelo range called Monte d'Auro. Population, 25,843. The patron is a St. Castello, whose feast is held 19th January. It commands an excellent view of Vesuvius and the Bay, especially from the royal palace of *Qui-Si-Sana*, a plain building up the hills, surrounded by gardens. There is a walk from it to the pyramid on Monte Coppolo or Copporica, and to the highest point of the S. Angelo called Tre Pizzi. The Monte Pozzano Convent was founded by Gonsalvo de Cordova, in the 16th century, on the site of a Temple of Diana.

Castellamare has a royal dockyard and arsenal, with some mineral springs. It stands on the site of *Stabiæ*, which was ruined by Sylla, and destroyed A.D. 79, with *Pompeii* and *Herculaneum*.

The sea retired from it during the eruption and from the coast, leaving a place for the modern town, which grew out of a castle founded by the Emperor, Frederic II. Charles of Anjou walled it round. It was in making for Stabiæ that the elder Pliny met with his death. Several relics found here are in the Museum.

The great earthquake of December, 1857, was felt all over the south of Italy. Its effects at Castellamare, on night of 10th December, are described by Miss Catlow, who was a resident at the time.

"We retired early, but after a short time were disturbed with a slight cracking noise, which, as we attributed it at first, to the wood-fire in the adjoining room, did not excite any alarm. As it increased, however, our attention was roused, and as we listened, the same noise began in our room, accompanied by an indescribable grating and rustling, as though the walls had suddenly been endowed with life. We started up with a vague feeling that something terrible was about to happen; and then the *whole house began to move and we knew it was an earthquake!* Almost before the motion ceased (and it lasted only a few seconds), the large square before the hotel was filled with people, screaming and calling out, 'Il torremoto! Il torremoto!' While getting a light the awful and mysterious sounds returned far more violently. All the walls and beams seemed to be rubbing against each other, and cracking as though they would split from top to bottom. Two minutes after, the oscillations began again, and with much greater violence. We stood in the middle of the room holding by the chairs and each other; the floor appearing to heave under our feet, and the walls swaying backwards and forwards. This was a terrible moment; and not the least fearful part was the shrieking of the poor people, the loud screams of the children, and the ringing of the church bells, caused by the vibration. We felt as if one more shake must bring this large, square, solid house down."

Three shocks usually succeed each other; and the safest place is under the doorways, for, though beams and ceilings give way, the walls generally stand. In this case, where the walls were five feet thick, there was a deep recess at the door. Next day, "Vesuvius looked very grand and ominous, with its enormous column of smoke rising high in the air, and then taking the shape of a pine tree, which, when the evening sun touched it with gold and crimson, was one of the grandest things we had seen." In the evening there was a shock sufficient to move the water in the slop basin, and set the chandelier swinging. In fact, until the end of the month, the "earth trembled many times a day, with a motion like that of the lid of a boiling kettle. On the last day of that month there was a smart shock, and then we felt no more."

About three miles east is LETTERE, in a fine situation, under Monte Cereto, and about one mile short of it is

GRAGNANO (population, 11,376), a place famous for its macaroni, and yielding excellent wine.

"We found it a most amusing sight. On entering the room we saw three men seated on a long pole, with bare limbs, wearing only shirt and drawers. They were dancing up and down in order to work the other end of the lever, which being attached over a board on which the paste was placed, kneaded it by a constant succession of blows and chops. Each time they raised the body, they sprang forward, till, having described a quarter of a circle, they suddenly jerked the pole back again, and began this most extraordinary dance once more. Two men were mixing a quantity of flour made of Sicilian corn with water, to form the dough. Another set were running backwards and forwards with a long lever turning a screw, by which the paste was forced through holes in an iron plate. This plate was taken out to show us. Below it, in a hole, sat a boy with a fan in his hand, cooling the macaroni pipes as they came through, breaking them off at a certain length, and handing them to another to hang them on the drying line." *(Miss Catlow).* This clumsy machinery might easily be improved, but the people set their faces against any change.

From Gragnano a winding road up the hills leads past Belvedere, Franche, and Pimonte. Thence round the Tre Pizzi, and over the mountains to AMALFI, on the Gulf of Salerno. See below.

The road to Sorrento, along the bay, is a most picturesque route, something like the Riviere from Nice to Genoa, with the sea on one side, and hills and cliffs on the other. It is a charming labyrinth of orange and lemon gardens, olive groves, narrow lanes, villas, etc., intersected by ravines running to the sea.

VICO, or VICE EQUENSE (population, 12,818), the ancient *Vicus Æquanus*, was built 1300, by Charles II., and is picturesquely seated on the slope of bold cliffs, at the mouth of a beautiful valley. There is a natural grotto or arch in the sea below, called the "Bridge of Vico," through which the sea dashes, in rough weather, with a tremendous roar. Vico is noted for its good wine. The Cathedral has the tomb of Filangieri. Gianbattista di Vico was a native.

After turning Punta di Scutulo, a fine prospect of the Piano di Sorrento comes into view, consisting of a beautiful plain of volcanic rock, covered with orange, mulberry, lemon, and other trees, hemmed in with hills on three sides, and the sea on the fourth, where the cliffs are 200 feet high, terminating in Capo di Sorrento. All this coast round to the Bay of Salerno is marked by ancient towers and modern forts, erected (the latter by the French), like our Martello towers, to give notice of the approach of the enemy.

IV. SORRENTO *(Hotels:* Tramontano and Villa Nardi; English proprietress; clean and comfortable; families taken *en pension*. Rispoli; Sirena; Tasso; Rome), the *Syrentum*, or Syren's Town, of the Greeks, and *Surrentum*, of the Romans. Population, 7,180. The entrance to it is close to a deep, picturesque gorge. It is the birthplace of *Tasso*, and a bishop's see, standing in the delightful plain just mentioned which, being mild and sheltered, is covered with villas, and is a great resort of the Neapolitans in Summer. Boats run daily to Naples, 19 or 20 miles, across the bay. Villas and lodgings may be had at all prices. Fish, meat, fruit, milk, etc., are cheap and good. Its fatted calves and hogs are also celebrated; but its "Surrentina" wine has lost character. Carriages, mules, donkeys, and boats may be hired for visiting the points of view with which the neighbourhood of this beautiful spot abounds, and which have made it a favourite residence from the time of Augustus. Here, for a time, lived Boccaccio. Domenichino, Spagnoletto, Caravaggio, S. Rosa, and other artists. The scenery is the perfection of that style which we call Italian. Mules, 8 carlini a day; donkeys, 3 to 5 carlini. The site of *Tasso's House* is on the cliff, near Villa Serongoli, now an hotel. To this he came in 1577, after his seven years' captivity at Ferrara. Another house, called De Sersali, belonged to his sister.

Tasso, however, is claimed by Bergamo, because his father was born there; just as Petrarch is called a Florentine, though born at Arezzo; which Goldoni defends by the old question:—

* * * "Se nato fussi in Mar
Concittadin dei pesci, vi faccssi chiamar?"

If born at sea, would you claim to be a fish?

Among the other buildings are, the Archbishop's Palace, the villas of the Counts of Syracuse and Aquila, and Villa Puolo, on the site of Pollius Felix's house, described by Statius.

The other antiquities comprise remains of Temples of Ceres and Hercules, and of an amphitheatre; with a kneeling figure, from the Temple of Sethos, in the public square, and a bath near Porta del Piano. There are also some ruins on Capo di Sorrento, sloping down to the sea.

Excursions may be made to various places within a few miles of Sorrento. (1.) To the Conti delle Fontanelle and Cermenna hills, at the back of the town, on the ridge which runs through the peninsula, said to be infested with wolves in winter. From Monte Sant' Angelo there is a splendid view of both

gulfs, Cape Minerva, the Rock of Capri, the Syrens, the Groves of Amalfi, the Plain of Pæstum, a prospect of incomparable beauty. Thence down by a steep, picturesque path to Scaricatojo (four miles from Sorrento), on the Bay of Salerno, the nearest place for a boat to the *Isles of the Syrens*, opposite, two miles distant. These uninhabited rocks, otherwise called *I Galli*, from the *gualli*, or towers, erected by Pedro de Toledo, to guard the coast, were formerly the state prison of the little republic of Amalfi (further east), and are the "Sirenum Scopuli," of Virgil, where the Syrens lived, who atrracted their victims with a song, and then eat them up. From Scaricatojo it is four miles, along the coast, to POSITANO; which may be reached direct from Sorrento, *viâ* the picturesque village of Arola and Santa Maria a Castello. Prajano and Furore, in this neighbourhood, deserve notice.

(2.) A round of 10 or 12 miles may be taken from Sorrento, to *Santa Agata Deserto*, a convent on a point commanding an extensive prospect of land and sea; thence down to Crapollo, Nerano, and *Punta della Campanella*, the ancient Cape Minerva, at the end of the peninsula, where stood a temple to Minevra; now marked by a clock tower built in the 16th century, to warn the country of the approach of corsairs. Capri is 3 miles from this point, but is best visited by a boat from Salerno (9 miles). Thence round to Marciano, and MASSA, or Massalubrense, a town of 8,413 population, with S. Francesco's Church (on the site of a Temple of Juno), the festa of which is 15th August. From this it is 3 miles to Sorrento.

From **Torre dell' Annunziata** Station, the rail passes a second

Pompei Station, and

Scafati Station, on the River Sarno. Population, 9,408. Near this, in 1853, were found the remains of a Villa, 3 or 4 feet below the surface. Except the Arcades it had no likeness to those at Pompeii. It contained ten rooms; skeletons of a man, woman, and bird, with some bronze instruments. Thence past

Angri Station, under the Monte Angelo, and among vineyards and cotton fields. Population, 10,501.

Pagani Station. (Population, 12,731.) So called from the Pagans settled at Nocera.

Nocera Station, the ancient *Nuceria*, in a valley surrounded by Volcanic Hills. Here Frederick II. settled 20,000 Saracens; and in the citadel, Urban VI. was besieged for six months, by Charles of Durazzo, against whom the Pope thundered a daily excommunication. Nocera (sometimes called Nocera dei Pagani), is divided into Superiore and Inferiore; with a population of 22,915.

S. Clementi Station, where the line enters the hills, close to the road to Salerno, passing through a valley offering some of the most charming scenery about Naples.

Cava Station, among magnificent hills, between Monte Angelo, and a branch of the Apennines, which terminates on the Gulf of Salerno. Valery describes *La Cava* as a Swiss valley, with the sun and olives of Naples. It is full of the "savage picturesque" which Salvator Rosa loved to paint. Population, 24,378. It consists of a few old narrow arcaded streets; and among other attractions, it has the ancient Benedictine monastery of Trinità dell Cava, on Monte Finestra, founded 1025; remarkable for its archives, containing above 40,000 parchments and 40,000 paper documents, relative to mediæval history, the earliest dating from 840. Here Filangieri composed his history.

V. Vietri Station, (population, 9,350), on the Gulf of Salerno at the mouth of the La Cava gorge; a wild and romantic spot, with fine hills, broken cliffs, and splendid sea views. The village is perched on the heights above. From here a visit may be paid to Amalfi, 6 miles to the west, along a picturesque coast, which winds and changes every 50 yards.

Vietri to Amalfi.—The road passes a succession of gorges or ravines from the Monte Angelo, with a village at the mouth of each, guarded by machicolated castles and forts perched on the cliffs above, in the Norman style. The first place is

CETARA, a picturesque little fishing village, which was a nest of pirates in the last century. It is close to an ancient tower and backed by lofty hills. Population, 2,578. Turn Cape d'Orso, into the lovely bay of Amalfi, under Monte Falesco and its ruined convent.

MAJORI or MAIORI, at the mouth of the little river Senna, has paper and macaroni mills, and the old castle of Santa Nicola on the heights. Population, 4,918.

MINORI (population, 3,096), noted for its oranges, olives, and vineyards, is near a steep hill, which is terraced up to the top with gardens. There is a fine cavern near it.

RAVELLO (population, 1,502), up the gorge of the Dragone, nearly faces the old town of SCALA, and was founded in the 9th century by the Rufolo family, whose ruined palace is here, commanding a fine view over the Bay of Salerno. The *Cathedral* of S. Pantaleone, built by Admiral Rufolo, has a mosaic, by N. Fugi (1260), and bronze doors. This place was sacked by the Pisans and is gone to decay. Scala near it formerly had 130 churches; of which two remain and an ancient castle.

AMALFI is a bishop's see (*Hotels:* La Luna; Des Etrangers; Dei Cappucini), in a fine situation, on the steep side of a cliff, at the mouth of the gorge, and though having now only 7,693 inhabitants, and full of beggars and dirt, was in the 12th century a thriving port and republic, with a population of 50,000. It is said to have been founded by some Roman settlers in the 4th century; it embarked in the crusades, and opened a great trade with the East, in common with Venice, Genoa, etc.; had a line of doges, and obtained possession of the Island of Capri. The first hospital of St. John of Jerusalem, in Palestine, from which the Hospitallers took their rise, was founded by the citizens of Amalfi. One of its traders, F. Gioja, brought into notice, in Europe, in 1302, the Chinese invention of the *Compass;* which

figures in the town arms. In the 11th century it was taken by Robert Guiscard, and made the head of a duchy; and a century later it was sacked by the Pisans, whose discovery here of a copy of Justinian's *Pandects* contributed to revive the study of civil law in Europe. The ravages of time have swept away most of the signs of its former splendour, its harbour, arsenals, etc.; but the natural beauties of the country, with its cliffs, white houses, ruins, orange and myrtle groves, caves, are as great as ever. The only building of note is the

Cathedral of S. Andrea, a good specimen of the Norman style of the 11th century. It is reached by 50 steps, and has a campanile; a portico resting on ancient pillars, from Pæstum; bronze doors with silver ornaments, in the Byzantine style; a fine bronze statue by Naccarino), of *St. Andrew*, whose bones are under the altar. He appears as an old man, proclaiming the Gospel, as he walks along. The font is an old porphyry urn; and two Sarcophagi are ornamented with antique bas-reliefs.

There is a sea Cave here under the cliffs, worth notice, to be visited by boat. Coral specimens are abundant. Several paper and macaroni mills and soap works line the Valle de' Molini; a romantic winding glen, frequented by Stanfield; whose view of it, Miss Catlow says, was painted from a cave near the Capuchin Convent. It leads up to the old Castelle di Pulone, and has a fine view of the distant Calabrian hills.

From Amalfi, further west to Positano, is about 8 miles, by the beautiful coast, passing VETTICA MINORE; CONCA, a small picturesquely seated port; PRAGANO, near VETTICA MAGGIORE, and Cape Sottile. Proceeding inland from Conca, is AGEROLA, under Monte Angelo a Tre Pizzi, with a population of 4,094.

VI. *Vietri to Salerno, Eboli, and Pæstum.*—The next place to Vietri on the rail, is

Pastenza Station, the nearest to

SALERNO (*Hotels:* Nuova; Vittoria; Inghilterra), on the shore of the beautiful Gulf of Salerno, formerly the Gulf of Pæstum, terminating in the Posidium promontory, now Panta di Licesa, about 25 miles distant. The earthquake of December, 1857, was felt here. Salerno is the ancient *Salernum*, on the Via Aquilia, the capital of Principato Citeriore, and an archbishop's see, with a population of 21,241. It stands in a fine situation, under an old castle, backed by a spur of the Apennines; and though once famous for its school of medicine, is now an unhealthy decayed place, full of narrow and dirty streets. It was one of the chief seats of the Saracens and their Norman successors in this part of Italy, but was ruined in 1193, by the Emperor, Henry VI. Its port, constructed by John of Procida, is almost choked with sand, and allows only small vessels to come up to the quay, or marina.

The *Cathedral* of St. Matthew is a Gothic building, founded 1084, by Robert Guiscard, with materials from the ruins of Pæstum. Besides some ancient bas-reliefs, pillars, etc., it contains the tombs of Pope Gregory VII., the famous Hildebrand, who died here in exile. It was restored in 1578. Also some Norman tombs; with that of Margaret, mother of King Ladislas, in the crypt, near the relics of St. Matthew, whose altar above is the work of D. Fontana. Several early mosaics may be noticed, in the pavement and elsewhere.

The Governer's Palace is worth notice. A large September fair is held here. The Medical School of Salerno, or Scola Saternitana (or Psalernitana), was founded by the Saracens in the 9th century, and revived by Constantinus Afer, or Africanus, a Carthage refugee, suspected of magic in his own country; who settled here in 1060. One of its members was the famous John of Procida, the adviser of the Sicilian Vespers. In 1137 a Medical University was established here, from which issued the oldest medical statutes in Europe. It took St. Matthew for its patron, and published a popular "Regimen Sanitatis," in rhyming hexameters, which had a great circulation. It was here that the trick mentioned under Eboli (Route 38), was played by some Garibaldians, 1860, which resulted in the recall of a *corps d'armée* and their being sent to the Volturno, when they might have seriously arrested Garibaldi's progress; and from here he started on 7th September and took Naples with a special train of four carriages.

From Salerno the rail passes to

Pontecagnano Station, and

Battipaglia Station on the river Tusciano. From this it is 14 or 15 miles by road to Pæstum. The road is long and straight, across a large plain, bordered by forests and Monte Alburno in the Calabrian mountains. Like the Campagna, it is swampy, and divided into large farms, with fine grey oxen, black buffaloes, sheep, goats, pigs, and fierce dogs. Malaria is only to be feared at certain seasons and at night. Cross the river Sele, or *Silarus*, which turns everything it touches into hard silicate of lime. At Persano is a thickly wooded hunting forest of the king's, 30 miles round. Between this and Pæstum Crassus defeated Spartacus, in the Servile War. A few miles further are the solitary ruins of

VII. PÆSTO, the ancient *Pæstum*, consisting chiefly of the remains of two Temples and a Basilica, and doubly interesting, as specimens of the earliest style of Greek-Doric architecture, of a simple and massive character, corresponding in age with the Pantheon at Athens. They stand on a deserted spot, near the Fiume Salso, which has a petrifying quality like the Sele. Pæstum was at first a Greek city and port, called *Hycla* and *Poseidonia*, founded at the outlet of the "Pæstanæ valles;" which were celebrated for their natural fertility, and though now marked by many sulphureous springs and stagnant pools, are under cultivation; tobacco, etc., being grown here. There is a little tavern, with a small house belonging to the bishop. The nearest town is Capaccio (population 2,000).

Pæstum was partly inhabited till the 11th century, when Robert Guiscard made use of its stones to build Salerno. The larger temple, called the **Temple of Neptune*, was 195 feet long by 79 wide, and open to the sky. Its raised cella or inner court has seven Doric columns on each side support-

ing an architrave, on which stood a second row of smaller columns. The external colonnade, which is what first meets the eye, consists of 6 columns in front, and 14 down the sides, (*i.e.* 14 counting the end columns in the front), or 36 in all. They are fluted, but are massive, and somewhat stumpy in appearance, from the disproportion between their diameter and height. The height (including the capital) of each is 29 feet 10 inches; diameters at the base, and below the capital, 7 feet and 4 feet 9 inches. The capital and abacus have an unusual spread; and the entablature above them, which remains with the pediments, corresponds in depth and solidity to the massiveness of the columns. The floor of this, as of the other building, is heaped with blocks of stone and rubbish.

The **Temple of Ceres*, or Vesta, or smaller temple, is 107 feet by 47, with 6 columns in front, and 13 in the sides (counting the corner ones in the front, as above), or 34 in all, some of which are fluted. There are some slight differences of arrangement internally. Height of column and capital, 20 feet 4 inches. The pediments at each end, and the entablature all round, remain.

Another building usually called the **Basilica* is 177 feet by 75, in the style of a temple, with 9 columns at each end, and 18 down the sides (counting the corner columns), or 50 in all. Three columns remain of an inner row, which divided this temple down the middle, and made a double temple of it, as some suppose. The pillars fall in suddenly at about two-thirds of the height, which gives them a bellying appearance. Height, including capital, 20 feet 10 inches.

All three temples are elevated three steps from the ground; their columns are without bases, springing directly out of the topmost step, and they stand closer than usual: which, says Forsyth, "enlarges our idea of the space, and gives a grand and heroic air to a monument of very moderate dimensions." The temples are built of the petrified stone, or travertine, found on the spot, hard and brittle, and of a brown grey colour. Leaves, wood, insects, etc., can be traced in the stone.

Only the vaults and the shape of a small *Amphitheatre* can be made out; but the massive walls of the city are plain enough on three sides, especially on the east, where pieces of towers exist. At the Porta della Sirena or Siren's Gate, so called from a dolphin carved over the arch, are remains of an aqueduct. Some tombs, with Greek vases, and paintings, have been discovered. Pæstum was celebrated for its "bifera rosaria Pæsti," double bearing roses, which bloomed twice a year, in May and September.

VIII. Naples to the Lucullus Villa, Grotto del Cane, Solfatara, Pozzuoli, Baiæ, Cape Misenum, Cumæ, etc.

This excursion embraces a circuit of 20 or 30 miles, and may be extended over two or three days. By starting early it can be done by carriage in a day. Guides may be hired at Naples, for 10 to 12 carlini; or may be found on the spot. The guardians or custode of different places expect one or two carlini each.

This corner of the bay appears to have been the most favourite of any with the wealthy Romans, whose villas lined the coast in thick succession, and rendered it one of the most populous spots in Italy. It also embraces an interesting volcanic district, including the Phlegræi Campi or Burning Plains, Styx and Acheron, the Elysian Fields, Tartarus, Lethe, the Cimmerian Shades, and other apparatus of the Roman poets.

(1.) At the west end of the Chiaja and Mergellina where the roads divide off, one called Villanuova, made in 1812, follows the coast, passing several modern villas, the Punta di Pausilipo, and the Gajola rock, at the end of the point which divides the Gulf of Naples from that of Pozzuoli. Here are extensive remains of the Villa of Vedius Pollio and *Lucullus's Villa*; with a theatre, baths, fishponds, etc.; a grotto called Scuola di Virgile; and the Palace of Queen Joanna, now a glasshouse. *Pausylipus*, the old name for this promontory, is derived from a Greek word equivalent to Sans Souci. Farther on, in the Gulf of Pozzuoli, is another tunnel, through the hill near Punta di Coroglio, called *Grotta di Seiano* or Grotta di Pozzuoli, about 2,750 feet long, and wider than that of Posilipo, nearer the city. It was cut in the time of Augustus, by the engineer Cocceius. Opposite this is the Lazaretto harbour, where ships find shelter when the *libeccio* or south-west wind blows; inside the *Island of Nisita*, the ancient *Nesis*, which is the crater of an extinct volcano, and celebrated for its asparagus, figs, grapes, etc., and as the retreat of Brutus, after the death of Cæsar. Bagnoli, and its warm springs are farther along the coast towards Pozzuoli.

(2.) Leaving Naples by the Grotto of Posilipo, we come to Fuorigrotta, where roads strike off to the Lazaretto, Bagnoli, and *Lake Agnano* or *Auguiano*, made by the crater of a volcano of comparatively modern date, which gives out much sulphureous gas. It is used for linen bleaching, and is called Auguiano from the number of snakes found here basking in the heat. The old Norman town of Anglano is said to be at the bottom of the lake. On the south bank near the road are the sulphur and alum vapour baths, called *Stufe di S. Germano*, after a bishop of the 6th century, which are useful in rheumatism, gout, consumption, etc.; and the

Grotto del Cane, or Dog Grotto, a cave in which sulphur fumes issue from the floor, mixed with carbonic acid gas, and are fatal to any one breathing them near the ground. Its name is derived from the dogs kept by the custode to experiment upon, to those who are thoughtless enough to allow it, for which two carlini are charged. In a few seconds the dog falls senseless, and is revived by being pulled out and dashed into the water; but, as a lighted torch is quite enough to prove the well-known fact that this gas stops combustion, the exhibition of its effects on a miserable dog is unnecessary and cruel. To the north-west of Lake Agnano is the

Monte Astroni, a fine regular specimen of an extinct volcano, about four miles in circuit, the crater

of which is turned into a royal forest preserve for deer and boars. It contains three small lakes. A road runs round it. Entrance, 2 to 4 carlini. In 1452, Alphonso I. gave a grand fête here on the marriage of his niece to the Emperor Frederic III. All about here is part of the Phlegræan Fields; and about one mile west is another conspicuous volcanic cone, called Monte Barbaro, the ancient *Gaurus*, now covered with vineyards.

Between Monte Astroni and Pozzuoli is

Monte Solfatara, another volcanic hill, the ancient *Forum Vulcani*, which poured down lava in 1198, and still throws out fumes of sulphuretted hydrogen and other gases; flames even may be seen at night. It produces sulphur and alum in the crevices of the rock, and sounds hollow in some parts when struck with a stone. At the foot is the *Acqua della Bolla*, or *Pisciarelli*; being hot alum springs, called *Fontes Leucogæi* by Pliny, from the white colour of the rock. They are found useful in diseases of the skin. Excellent red wine may be got here, and there is a fine view from the cliffs above.

Pozzuoli, on a peninsula stretching from the shore of a small gulf, is the ancient *Dicæarchia*, or *Puteoli*, formerly the chief Roman city on the Bay of Naples, and a port carrying on a large commerce with the Levant. Here, after his celebrated voyage, St. Paul landed in a trader from Alexandria, bringing home wheat, and found brethren—Jews engaged in business—with whom he tarried seven days, before proceeding to Rome. It has suffered not only from the Goths, Saracens, Turks, and other invaders, but also through eruptions from the Solfatara and Monte Nuovo behind it, especially that of 1538. At present it is an old half-ruined town and bishop's see (population, 12,801), abounding in remains of temples, villas, theatres, baths, and other antiquities, as well as in *sham relics*, lamps, sibyls, etc., which are manufactured here in great numbers. Its water, with a strong sulphuric taste, is drunk by the Naples people in hot weather, as conducive to health.

The *Cathedral of S. Proculo* is on the site of a Roman temple to Augustus, built by L. Calpurnius, and contains some of its ancient columns, with tombs of a duke of Montpensier and of Porgolese, the composer. In the Piazza Grande are statues of a Roman consul and a bishop. Among the other antiquities, one of the best preserved is the

**Amphitheatre*, or Colesseo, a picturesque ruin, under Solfatara, built of reticulated masonry, in three rows of arches, made of layers of thin bricks and square ones laid diamond fashion, and ornamented with stucco, bits of which are still perfect. It is 480 feet by 380, with four entrances; being somewhat larger than that at Verona and older than that of Rome. Nero performed here as a gladiator. A chapel, dedicated to S. Gennaro, stands in the midst; and maiden-hair fern may be seen covering the walls of the vaults below, which were part of the foundations of the Amphitheatre. Near this relic are two reservoirs; one, called the Piscina Grande, large enough for a boat to row in; the other, called the Labyrinth of Dædalus. There are remains of *Baths* formerly called the Temple of Diana and Neptune; also tombs and columbaria, on the ways which led to Naples and Rome, and a cemetery which was overwhelmed with lava from Solfatara. Skeletons, as well as vases of glass, marble and earth, from the ashes, have been discovered in these graves.

A *Mole* (usually called the Bridge of Caligula, who made only a bridge of boats here for a freak) was built out from the point, to shelter the harbour, constructed of open arches; of which only a small piece is left, 16 feet long, and 13 above water. It is 2 miles across the bay to Baiæ; beyond which Monte Procida and Cape Misenum are seen.

From Pozzuoli there are roads to Cumæ and Baiæ, the latter winding round the bay.

Passing down hill from the town we come to the remains of *Cicero's Villa*, called Academia and Villa Puteolana, once close to the sea, but since put back from it by the earthquakes of Monte Nuovo. A portico and some other parts are left of this villa, in which the great orator wrote his Academical Questions and other works. Hereabouts are seen remains of a theatre, and of a Temple of Antinous; but those of a Temple of Neptune and another of the Nymphs, are submerged by the sea, though partially visible. But the most curious relic is part of a

**Temple of Jupiter Serapis*, dedicated to Osiris, which tells a remarkable tale upon the face of it, of the alternate rise and fall of the coast line, occasioned by volcanic action, of which so much is made by Sir C. Lyell. It was a round building of 16 plain cipolino columns; three of which remain standing, 40 feet high, with fragments of others; the floor being under water.

"For some distance above the pedestal these columns are smooth, probably owing to having been buried to that height in ashes or rubbish. Above this is a breadth of about nine feet, which is eaten away by the action of water, and bored into by the *Lithodomus modiola*, a boring mollusc, the shells of which may still be seen in the holes. Above this, again, the columns are quite smooth. To account for these marks, it is supposed that the ground on which the temple stood had gradually sunk, even before the building was abandoned, as there are two pavements, one above the other, at a distance of some feet. The sea then encroached, covering the columns for many years, whilst these diminutive creatures used them for their secure habitations, little aware what a tale their small perforations would tell to after ages. In the 16th century there were many earthquakes on this coast; and in 1538, the Monte Nuovo was raised in a few days by the great quantity of ashes and burning matter thrown out, which formed a hill between four and five hundred feet high; the whole coast being elevated, and the sea consequently retiring beyond where it had before been. At the time of this extraordinary event the temple was probably ruined; and the little marine animals that so clearly tell the wonderful tale, all died. At the early part of the present century the pavement was dry, or at least was only occasionally covered during storms, when the sea rose high. In twenty years after it was covered by the high tides,

which, though very slight in this neighbourhood, do make a difference on the shores. Since then the water has been again gradually gaining a higher level; and when we saw it there seemed to be a depth of two feet."—*(Miss Catlow's Sketching Rambles).* The earthquake of December, 1856, was felt here.

About 1 mile further, close to the road to Baiæ, is *Monte Nuovo*, a volcano of modern date, which rose up in September, 1538, and in so doing overwhelmed part of the Lucrine Lake, the villa of Agrippina, part of the canal of Agrippa, and the village of Tripergola, which was then resorted to for its baths. It is now about 440 feet above sea, and is excavated for puzzuolana.

Lake Lucrinus, famous for its *oyster beds*, is a muddy pool, close to the sea, but separated from it by a very ancient causeway, called Via Herculea, the remains of which are seen under the water. It was mostly filled up by the eruption of Monte Nuovo, and was itself, at one period, a crater. In her villa near this, Nero's mother, Agrippina, was smothered by his orders, after his attempt to drown her. To the north of this is

Lake Avernus, in another crater, 2 miles round, the scene of Æneas's descent to the Cimmerian shades, according to Virgil. It is about 60 yards deep, abounds with fish and wild ducks, and being surrounded with chestnut trees and vineyards, is not so gloomy as poetical descriptions would make it out to be; though former exhalations may have rendered it less pleasant. Agrippa employed 20,000 slaves to cut a canal between this and Lake Lucrine, which was turned into Portus Julius, on the sea; and gave a sham fight on both lakes, in imitation of the battle of Actium. Two tunnels were constructed towards Baiæ and Cumæ, one of which, near the south side of this lake, is the

Sybil's Cave or *Grotto*; in reality nothing more than a dark passage, now nearly filled with water from a spring, put partly accessible with torches, for 2 carlini. The real cave is at *Cumæ* (see below), to which there is a road along the north of the lake, past Arco Felice.

Around Lake Avernus are remains of ancient *Baths*, called the Temples of Apollo and Minerva; one being a large 8-sided brick building, with niches in it. And in this quarter are the Tritoli or *Stufe di Nerone* (Baths of Nero); hot sulphur springs in a cave, at a temperature of 1-2°, sufficient to boil an egg, and good for rheumatism, in the form of vapour baths. Martial asks, "Quid Neronе pejus? Quid *thermis* melius *Neronianis*?" The Fata Morgana is said to be visible here in spring.

Turning into the little bay of Baiæ, the road, cut along the face of the cliffs, passes the deserted walls, foundations and other remains of *Roman Villas*; many of them built for want of space right into the sea, where their buttresses may be still seen. Some are called after Cæsar, Cato, Pompey, Sylla, Hadrian, Nero, and other names, real or fanciful. The young Marcellus, who was to have succeeded Augustus, died here of water on the chest. Also several ruined *baths* called temples; as the Temple of Diana, a hexagon structure; the Temple of Mercury (or Truglio), a cracked building, with an echo inside the domed rotunda, which is 70 feet diameter; and the *Temple of Venus*, an 8-sided structure, the most perfect of all. It is circular inside, about 90 feet diameter and ornamented with stucco reliefs.

BAIÆ, now reduced to a modern castle or invalid depôt, built by Pedro de Toledo, was the favourite watering place of the Romans, overlooking a bay and prospect which are as beautiful as when Horace celebrated it—"Nullus in orbe *sinus Baiis* prælucet amœnis." It was also notorious for its dissipation and bad morals. A woman, it was said, came to it a chaste Penelope, and went away a Helen. Here the Romans found a soft climate, sheltered from the cold winds, but open to sea breezes, with a smooth sea, delightful views, and hot springs in abundance. The site is now covered with vineyards, stagnant pools, and a few farms. The sea has here encroached on the land. In this quarter are the

Elysian Fields, a cemetery covered with some low hills, excavated with chambers for the dead, 20 feet square, with recesses for urns. Lake Fusaro, the ancient *Acherusia* is at the back of these. It is the crater of a volcano and was the old port to Cumæ. It contains an island, with a casino for eating oysters here, as the Romans once did. A short canal to the Tyrrhenian Sea outside is called Foce del Fusaro. On the Scalandrone Hill, on its north-east side, is the *Villa Cumana* of Cicero, in which he received the young Augustus.

The road to Cape Misenum passes BAULI, the ancient *Bacoli*; a miserable village, near the remains of the Villa of Hortensius, with its fishponds; and Cæsar's Villa, which Augustus gave to Octavia; parts of which are called Cento Camerelle (Hundred Chambers), built for the soldiers on guard, and the Labyrinth, and Carceri di Nerone (Nero's Prisons), who resided here, when he tried to drown his mother, Agrippina. Further on is a theatre called the Temple of Agrippina, who was buried on the spot.

The **Piscina Mirabilis*, on the hill above is a massive reservoir for the fresh water which was brought by the Julian Aqueduct (50 mile long), for the use of the Roman fleet at Misenum. "On descending a flight of steps, we found ourselves in what might be termed a large subterranean cathedral, about 200 feet long, 80 feet broad, and very lofty; the massive roof supported by 48 large cruciform columns, in rows of twelve. Above, are openings for ventilation, or for drawing up the water. It is now perfectly dry, and looks solid enough to remain entire for more centuries than it has already existed."—*(Miss Catlow)*. The Villa of Cornelia, the mother of the Gracchi, was near the Punta di Penuata, at the north corner of the

Harbour of Misenum.—This ancient Roman naval station, constructed by Agrippa, was composed of three basins; the inner one being the Mare Morto, the crater of an extinct volcano, to which the Campi Elisii, or Elysian Fields above-mentioned, extended. The walks are covered with cypresses, poplars, mulberries, festooned with vines. Pliny the Elder was in command of the fleet here when he started across the bay to witness the eruption of

Vesuvius, and met his death, A.D. 79. It is now a solitude. To the south is the promontory of Misenum, ending in a high cliff, five miles from the Punta di Posilipo, and three miles from the island of Procida. It is so called from Misenus, the trumpeter of Æneas, who was buried here; or, on Monte Procida, a hill looking towards that island, which is covered with ruins of villas and tombs, some of them used as cellars for the wine grown on the site.

Here Tiberius, on his return to Capri, died in a villa which belonged to Lucullus and C. Marius. Another villa was the residence of Cornelia, the mother of the Gracchi. Here, too, Madame de Staël places her "Corinne." The whole promontory is called *Miliscola*, from Militis Schola, because the sailors or soldiers of the fleet used to exercise here. The prospect is a lovely one all round. This bay abounds with small fish having a head like a horse and a dragons's tail, and called *cavalli-marini*, which some one translated "horse marines."

From *Pozzuoli to Cumæ*, five miles, by the old Via Cumana. It passes under Monte Barbaro and by the Arco Felice, to the north of Lake Avernus; a brick arch, which served both for the road and also for the aqueduct to Misenum. Beyond this is the Pietro di Pace grotto.

CUMÆ, close to the sea, on the Via Domitiana, which runs along the coast of Campania, was founded by the Greeks. It is one of the most ancient cities of Italy, and the mother of old Naples, and several other cities. Aristodemus, the Lacedæmonian, here gave shelter to Tarquinius Superbus, when driven from Rome, the same to whom the Sybilline books had been offered. Nero's favourite, Petronius, died here, by bleeding himself to death.

It had gone to decay in Juvenal's time, was ruined by the Saracens, and was finally depopulated in 1207, when it had become a mere nest of pirates. Its site is an undulating piece of trachyte rock, called Rocca di Cuma, now covered with vineyards, the summit of which was the Acropolis. Here are the remains of broken columns, and marbles with Greek inscriptions; and of a Doric Temple of Apollo. It commands a view of the sea and the cultivated plain around, strewed with ruins. Underneath it was the celebrated **Sibyl's Cave*, one of the subterranean passages blocked up by Narses, when he besieged Cumæ. At a farm, called the House of the Sibyl, are some baths, now used as a winepress. Among the other antiquities are parts of an *Amphitheatre*; a Temple of the Giants, so called from some colossal statues found in it; a *Temple of Diana*, or a Basilica, discovered in 1852; and a Necropolis, from which some ancient urns have been extracted.

The Domitian road follows the coast past Lake Licola, to Patria and its lake, the site of *Liternum*, where Scipio Africanus died in voluntary exile, with this epitaph over his grave:—"Ingrata Patria, ne ossa quidem mea habes."

IX. NAPLES TO THE ISLANDS.

Procida is 14 miles distant; Ischia 18 miles: Vivara, 16 miles; Capri, 19 miles. Market boats run daily to the islands, and steamboats, two or three times a week.

CAPRI.—(Population, 4,414.)—It is 5 miles from Massa, 9 from Sorrento, 16 from Ischia, and 19 from Naples; is remarkable for its picturesque scenery and salubrious air. It commands a fine prospect of the bay from seaward. There is no trace of volcanic formation in this island, and to this fact is attributed by many the healthiness of the climate, and the superiority of its vegetable productions; the oil, wine, and the other produce of Capri being regarded as the finest in the kingdom. Perhaps there is no spot in this neighbourhood so little known, yet so well adapted to the English taste. Here a sportsman will find abundance of quails and woodcocks twice in the year, and excellent fishing at all times—the artist, the boldest and most magnificent marine and rocky scenery—the antiquary, ruins of Roman grandeur—and the economist, cheap and excellent living. There are two very clean and decent *hotels*, called respectively, the Vittoria, kept by Signor Pagani, and the Londra, by Signor Petagua; and were there a greater concourse of strangers, many are the small houses, now lying vacant, which could be fitted up for a trifle.

Amongst the natural curiosities of the island should be mentioned the Blue Grotto, the Green Grotto, and one recently discovered; but the lover of splendid scenery should never leave this island without spending a day on the heights. To its other attractions may be added the peculiar character of the air, which is singularly well-suited to cases of bronchitis, where the soundness of the lungs can be guaranteed. Donkeys 6 carl. per day, guide 6 carl.

English Physician—Dr. Clark, at Quisisana.

Conveyances. — There is daily communication with the coast by excellent boats, which may be met with at the Porto di Massa in Naples. Other boats leave twice or three times a week for Massa, Sorrento, and Castellamare. A steamboat goes from Naples to Capri, Monday and Thursday, at 8 a.m., returning at 3½ p.m. Fare—2 piastres there and back. Market-boat daily, 10 gr.

Capri, or "Crapi," as the people call it, is due south of Naples, and 3 miles west of Cape Campanella, on the main land, as you turn into the southern corner of the bay. It is the ancient *Capreæ*, so called from its wild goats, and has a very uneven surface of limestone rocks. It is 8 or 9 miles in circuit. From a distance two humps are seen rising up; the highest of which, Monte Solaro, in the middle of the island, is 1,800 feet above the sea; and the lower one, ends at Tiberius's Palace; while the little town of Capri is in the basin between. At the top of Solaro is the village of ANACAPRI (population, 1,667); from which there are 538 steps down the sloping rock to

CAPRI, the capital—(*Hotels* Londra; Vittoria; Tiberio)—population, 2,447, which contains S. Costanza and three or four other churches, and a piazza, and is an Oriental looking town with white walls, palms, etc. At the Marina is one of the only two landing-places in the island. Near this at the Capo Hill, at the east side of Capri, facing the main land are the extensive remains of the

Palace of Tiberius, or *Villa Jovis*, first built by Augustus, but enlarged by his successor, and then

razed by the senate after his death. Here Tiberius, leaving the government to Sejanus, lived in gloomy retirement for seven years, half-mad, and giving himself up to the most cruel and abominable crimes.

Only the foundations of Twelve Palaces, as they are called, are left, under the name of Camerelle; also traces of an amphitheatre, etc. The name of a grotto, once devoted to the worship of Mithra and called Mitramonia, has been transferred into Matrimonio. From the Salto rock, Tiberius, it is said, used to throw his victims, after torturing them. Three rocks in the water like pyramids, near the palace, are called Faraglioni. Several curious caves in the limestone cliffs, to be visited only by boat, deserve notice; as the White Grotto, Green Grotto, the Grotta dell' Arco, but especially the

Grotta Azzurra, or Blue Grotto, so called from the bright sky colour of its transparent interior, which is abont 180 feet long. It is entered only by boat in calm weather—or by swimming. Its sides rise out of the water like a dome. At the mouth you have to lie flat in the boat. Mendelssohn describes it in his *Letters*:—"The light of the sun pierces through the entrance into the grotto underneath the sea, but broken and dimmed by the green water, and thence it is that such magical effects arise. The whole of the high rocks are sky-blue and green in the twilight, resembling the hue of moonshine; yet every nook and depth is distinctly visible. The water is thoroughly lit up and brilliantly illuminated by the light of the sea, so that the dark skiff glides over a bright shining surface. The colour is the most dazzling blue I ever saw, without shadow or cloud, like a pane of opal glass; and as the sun shines down, you can plainly discern all that is going down under the surface of the water, while the whole depths of the sea, with its living creatures are disclosed. You can see the coral insects and polypuses clinging to the rocks, and, far below, fishes of different species meeting and swimming past each other. The rocks become deeper in colour as they go lower into the water and are quite black at the end of the grotto. Every stroke of the oars echoes strangely under the vault and as you row round new objects come to light. The effect is singularly magical. On turning towards the entrance the daylight seen through it seems bright orange, and by moving even a few paces you are entirely isolated under the rock in the sea, with its own peculiar sunlight. It is as if you were actually living under the water for a time."

Capri was taken from the French in 1808, by Sir Sidney Smith, on behalf of King Ferdinand; but was retaken in 1808, by General Lamarque. Its population are sailors and fishermen.

The vast flights of quails which annually visit the island, come in August and September from the south in such quantities as to pay the rent of the people. Nets are hung on poles on every high point, and as many as 20,000 are netted in a morning, to be sent off to Naples and other places. Every third or fourth year swarms of locusts appear. They are taken in sacks, thrown into boiling water, and then buried.

PROCIDA, half way between Cape Misenum and Ischia (three miles from each), is the ancient *Prochita*, about eight miles round, with a population of 13,479, mostly sailors and fishermen, and said to be of Greek origin. They dress in the Greek style. Fruit is abundant. They catch the tunny fish here in the season, and rake the sea for coral. Juvenal says, "Ego vel *Prochytam* præpono Suburræ,"—he preferred it to the Suburra, a gay street of Rome. It is of volcanic origin, like the neighbouring land on both sides, with a well-cultivated surface of gentle elevation The town, dedicated to Maria Cattolica, is a filthy place on the Naples side. From the royal *Castle*, on Cape di Bacciola, at the north-east corner, there is a good view of the island, and over the channels which separate it from Ischia and the main land, the Bay of Naples, etc. The great festa of the year is at Michaelmas. This island belonged to *John of Procida*, a physician at Salerno, celebrated for planning the destruction of the French in Sicily, at the "Sicilian Vespers," on Easter Tuesday 30th March, 1287, in revenge for their tyranny over his countrymen. The small Island of VIVARA is close to the south-west corner towards Ischia.

ISCHIA.—The largest and most beautiful of the islands, three miles outside of Procida, 20 miles from Naples. The cheapest way to get here is by daily market-boat. Fare, 10 gr., passage three to six hours. It is three hours from the Bay of Naples by steamer; it leaves the island in early morning, and returns in the afternoon. It was called *Inarime*, *Æthalia*, and *Pithecusa*; the last from the apes once found on it, or from the ape-shaped potter's works to be seen here.

It is six miles long, and about 20 miles in circuit; of volcanic origin, like Procida; with a rocky coast and hilly surface, rising 2,570 feet high, at the summit of the Monte Epomeo range, which has several craters in different parts of it, formerly active. One of them in 1301 threw out a stream of lava, two miles long, to the sea on the east side, making great havock. Monte Epomeo may be easily ascended from Serrara, Fontana, Foria, Casamicciola, and other villages at the base; and has a magnificent prospect over land and sea, of upwards of 40 miles every way, from the hermitage of St. Nicholas. Vineyards run up almost to the top.

The island abounds in picturesque sites, hills, green dales, and panoramic views; it has a fine climate; it produces excellent fruit, wine, chestnuts, clay for pottery, etc. Every cleft is cultivated, and the hills are crowded with laurels, myrtles, arbor-vitæ, broom, and it is especially rich in valuable mineral springs. Population, 13,416. The donkeys are good and safe for riding. The people, says Miss Bremer, slur their words in a lazy way—saying "Yor," for *Signor*; "Napo," for *Napoli*; "momo," for *momento*; "lu," for *lume*; and so on.

The distances are as follows, from Ischia round the island:—

	Miles.		Miles.
Bagno d'Ischia	1	Pansa	3
Casamicciola	2	Serrara (pop. 1,789)...	2
Lacco.....	1	Barano (pop. 3,506)...	1½
Foria.....	2	Ischia (again).....	3

Ischia, the chief town (population 6,626), at the north-east corner, on the Strait of Ischia, is a bishop's see, with a small cathedral; and a castle on a tall basalt rock, over the sea, built by Alphonso I; who, in a right royal way, drove the men of this island away and married their wives and daughters to his soldiers. This rock, called Negrone, is joined to the town by a long bridge.

It has a beautiful view of Monte Epomeo and the villages and white villas, Foria, Fontana, etc., on its slopes, buried among cacti, palm trees, and lava blocks. The road from hence to the baths passes the old lava bed, at Campo del Arso, and between some volcanic peaks; one of which has a lake in its crater.

Casamicciola, under the north side of Epomeo. Here are the best mineral springs in the island, under the names of Gurgitello, Cappone, etc., so hot as to run from 140° nearly up to boiling point. They are taken from May to September, and are excellent in paralysis, gout, rheumatism, scrofula, old wounds, etc. Here a few small hotels are scattered about, the best of which, says an informant, is the Piccola Sentinella, kept by Mr. Dombrè and his English wife, who are the most attentive and obliging of people. The *cuisine* is excellent, and it is altogether one of the cleanest and most comfortable houses in Italy. The windows open on a broad terrace, commanding a grand prospect of the Bay, Vesuvius, the Islands of Procida, Capri, etc., as well as of Gaëta, and more distant points. Here the best clay for the island pottery is found. Garibaldi, when taking the waters in 1864, stopped at Hotel Bellevue, kept by Zavotta, who was Byron's courier.

Lacco is a small fishing town near Villa Arbusti.

Foria has a good trade, and like other places here, possesses mineral springs.

Several ancient bas-reliefs and inscriptions, celebrating the benefits of the waters, have been found in different parts of the island. The tall cliffs on the south side abound with sea birds; and coral is raked up from the sea. A boat trip of eight or nine hours round the coast gives a fine series of views of the island in every possible aspect. Vittoria Colonna, Marchioness of Pescara, and the friend of Michael Angelo, spent several years of her life in Ischia. It is about five hours' boating to Sorrento.

Mendelssohn went to Don Tommaso's—of which he gives a pretty picture,—"Right in front of the door stands a large leafy orange tree, covered with ripe fruit—and from under its branches a stair leads to the dwelling. Each of the white stone steps is decorated with a large vase of flowers; these steps leading to a spacious open hall, whence through an archway you look down on the whole farmyard with its orange trees, stairs, thatched roofs, wine casks and pitchers, donkeys, and peacocks. That a foreground may not be wanting, an Indian figtree stands under the walled arch, so luxuriant that it is fastened to the wall with ropes. The background is formed by vineyards with summer-houses, and the adjacent heights of Monte Epomeo. In a storm the thunder grunts tremendously on this mount and the echos vibrate like those on the Lake of Lucerne."

ROUTE 35.

NAPLES, TO NOLA, MONTFORT, AVELLINO, BENEVENTO, ARIANO, AND FOGGIA.

By rail to Nola, 19 miles. Thence by road to Avellino, 6 miles; after which the distances are:—

	Miles.		Miles.
Dentecane	12	Ponte di Bovino.....	8
Grotta Minarda	9	Pozzo d'Albero	9
Ariano	6	Foggia	9
Montaguto	9		

Eight posts, or 62 miles. The direct distance by road to Avellino is 4½ posts or 28 miles, but the railway may be taken to

Nola Station, as in Route 32. Here the earthquake of December, 1857, was felt. From this, the route passes near to

AVELLA, on the left, near the River Lagni or *Clanius* in the province of Principate Ulteriore. Population, 5,270. It is surrounded by old walls, and is the site of the Roman *Abella*, which Virgil commends for its apples. It is still noted for its honey. Remains of an Amphitheatre can be traced. Over the hills behind it, about 5 miles distant is Forchia d'Arpaja, the ancient *Caudium*, near the celebrated defile of the Caudine Forks, where the Roman army had to pass under the yoke after their defeat by Caius Pontius.

Pass CARDINALE at the head of the Lagni; and ascend the hills, past

MUGNANO, to

MONTE FORTE, and its old castle of the Montforts, which guarded the pass here. This was the family of which our Simon de Montfort, Earl of Leicester, was the head. Population, 4,465.

MERCOGLIANO (population, 3,219), is under a hill in the Apennines, crowned by the Benedictine sanctuary of *Monte Vergine*, founded 1119, on the site of a temple of Cybele, and much frequented at Pentecost.

AVELLINO, is near the ancient *Abellinum*, on the *Sabatus* now Sabbato, under the Apennines; celebrated for the "nux Avellana," or filbert nut, still grown about here. It is the capital of Principato Ulteriore, and a bishop's see (population, 19,503). The Piazza Pubblico is surrounded by the Town Hall, Obelisk, Clock Tower and Custom House, the front of which is ornamented by some old statues. There is a fine mountain road, of 20 miles, from Avellino to the Gulf of Salerno. Our road next passes the site of the Roman town, at

ATRIPALDA, or TRIPALDA (population, 5,109), where a road turns off towards Lake Amsanctus, S. Angelo and Andretta. Pass PRATOLA to

DENTECANE (i. e. dog's teeth), a village in the mountains. From this it is 10 or 12 miles to Benevento (north-west), and as much to the sulphur lake of Mufiti or Amsanctus (south-east), in the crater of a volcano, near Cassa d' Trigenti.

[BENEVENTO, the site of *Beneventum*, on the Via Appia, at the junction of the Calore and Sabbato,

was the chief town of the Samnites, who called it *Maleventum*, on account of the winds which blew here. When the Romans beat them, after their disgrace at the Caudine Forks, they changed the name to the more propitious form of Beneventum. It is a bishop's see, with a population of 18,882. It was a Lombard Duchy, which in 1053 was ceded to the Pope, though entirely surrounded by Neapolitan territory; which Napoleon in 1806 turned into a principality, for that pious son of the church, Talleyrand, *ci-devant* bishop of Autun. Near this in 1265, Charles of Anjou defeated Manfred, and then sacked the town; which decided the fate of the house of Suabia. It is also famous for another battle, when Pyrrhus was defeated by C. Dentatus.

The *Castle*, built in the 12th century by Pope John XVII., is the Governor's Palace, and has some inscriptions, etc. in the court. The Palazzo Pubblico is well built. A bridge, by Vanvitelli, crosses the Calore, near the remains of a Roman work. The large old Gothic *Cathedral* has a bronze door of the 12th century, and 64 fluted columns from a Temple of Isis, of which it occupies the site. On the wall is a carving of a boar about to be sacrificed; and in front of it is an Egyptian obelisk. The churches of *Santa Sofia* and *Santissima Annunziata* contains some ancient pillars. The former is eight-sided; and in the cloisters is a well, the top of which is part of an Ionic capital cut through.

Among other remains of Roman antiquity is the Porta Aurea or Porta Romana a well preserved *triumphal arch* of Parian marble, dedicated to Trajan, on the Puglia road, 113 A.D.; adorned with alto-reliefs referring to his exploits on the Danube. It has 4 columns on each face, and wants only part of the cornice. There are also traces of an amphitheatre at the Grottoni di Mappa. From Benevento it is 34 miles to Naples, and 45 to Foggia.]

From Dentecane, the road passes on to

GROTTAMINARDA, on the Via Appia, which crosses here from Benevento, and strikes off east to TREVICO, or *Trevicus*, or *Trivicum* (population, 3,490), among the hills. Then our road crosses the Ufita, and winds up to

ARIANO, a bishop's see (population, 13,856), on a steep hill, commanding the pass over the Apennines into Puglia; with the remains of a castle built by the Greeks of the Lower Empire for that purpose. It became a royal fief, but is much decayed from its former importance; having suffered by wars and the earthquakes of 1732, etc. The rocks here are tufa, containing beds of marine shells. Its late Bishop, Monsignore Caputo, who died at Naples, in September, 1862, was the president and head of the Società Ecclesiastica, for the protection of loyal priests against their bishops. On his deathbed, the parish priest refused him the viaticum, unless he renounced his errors. The bishop said he had nothing to retract, and received it from another priest. Follow the Pass to

SAVIGNANO (population, 3,797), on the Cervaro, or *Cerbalus*, which rises in this part; and to

GRECI, an Albanian colony (population, 3,748), settled here, speaking their own language, as well as Italian, and keeping to their own customs.

MONTAGUTO (population, 2,192), is the next place, followed by

PONTE DI BOVINO, a post village, on the Cervaro, where the Plains of Puglia begin, and roads strike across them to Troja, Foggia, Canosa, etc. It is 3 miles from BOVINO (population, 6,790) or *Bovinum*; and 8 miles to TROJA, another Greek-built town (population, 6,078), of the same age as Ariano. Its Romanesque cathedral has bronze doors, made 1119. Through

POZZO D'ALBERO, to *Foggia*, as in Route 34

ROUTE 36.

NAPLES, TO EBOLI, MURO, MELFI AND FOGGIA.

The railway is open as far as Eboli; and will be carried, *viâ* Conza and Ascoli, on to Foggia, on the Adriatic or Great Southern line.

The distances from Eboli, by road, are nearly as follow:—

	Miles.		Miles.
Oliveto	11	Ofanto	10
Laviano	12	Ascoli	5
Muro	16	Ordona	8
Atella	15	Foggia	12
Melfi	8		

EBOLI, as in Route 35. The next place is

OLIVETO (population, 3,930), on a picturesque height. Cross the Sele at PALO; thence to

VALVO (population, 2,182); and

LAVIANO (population, 2,809), with a picturesque old castle.

MURO, in a ravine in the province of Basilicata, which has latterly become noted for its bandits. The castle which overlooks it was that in which Joanna I. in 1381 was smothered, in revenge for her murder of her husband, Andrew of Hungary. Cross the mountains by BELLA (population, 5,457), SANTAFEDE, RIVO, to

ATELLA (population, 1,823), which in common with other places suffered greatly from the late earthquakes. Pass RIONERA to

BARILE (population, 4,272), under Monte Vulture; whence a branch road of 10 miles leads to VENOSA (population, 7,651), the ancient *Venusium*, on Via Appia, celebrated as the birthplace of *Horace*, whose marble bust figures in the Piazza Pubblico. The town is a bishop's see, under the east side of the Apennines, looking towards the Adriatic; standing on a level volcanic table, nine miles round, and precipitous at the edge, evidently raised by subterranean fires, as testified by the colour of the soil, productions, and internal rumblings resulting in earthquakes. It was taken by the Saracens in the 9th century. There are remains of an old mediæval castle, and of the Abbey of Santa Trinità, in which Robert Guiscard, the Norman, is buried.

At the head of the stream on which Venosa stands, is the "Bandusiæ Fons, spendidior vitro," celebrated by Horace. Venosa is in Apulia, but being near the border, Horace in a rough way calls himself "Lucanus an Appulus, anceps," a man of Apulia or Lucania.

MELFI, on a lava hill, under Monte Vulture, was one of the first places possessed by the Normans, and has a castle in the Norman Style, with a handsome cathedral, which was half-ruined by the earthquake of 1851, with a good part of the town. Population, 9,587. It is a bishop's see. The ancient Mons Vultur, above the town, is a volcanic peak, 4,380 feet high at the top, called *Pizzuto di Melfi*, where a convent stands in the old crater. From Melfi, cross the Ofanto, the *Aufidus* of Horace, who calls it "tauriformis," because it flows from two branching sources under Monte Vulture. Thence to

Candela Station, on the branch rail from Foggia.

Ascoli (population, 6,148), the old *Asculum apulum*, mentioned in the wars with Pyrrhus, and so called to distinguish it from Asculum Picenum, in the March of Ancona. Across the great plain of Puglia to **Ordona** and **Cervaro,** for

Foggia, as in Route 34.

ROUTE 37.

Naples, to Eboli, Potenza, Gravina, Bari, Brindisi, and Otranto.

By rail to Eboli, 50 miles. Thence by road as follows:—

	Miles.		Miles.
La Duchessa	9	Gravina	33
Auletta	10	Altamura	5
Potenza	21	Bari	29

Eboli Station, at the terminus of the Naples railway

From Eboli, the road crosses the Sele, to

LA DUCHESSA, under the ancient *Mons Alburus*, which runs to the south. There is a romantic mountain descent to Auletta, past Scorso, among forests of oak, beech, &c., with towns and villages (some half ruined), perched on craggy heights. Charcoal burners' fires are seen by night.

AULETTA (population, 3,552), on the Calore or Negro, the ancient *Tanager*. Here the road to Calabria parts off by the Via Aquilia, through the Val di Diano. This is an old place, on a volcanic soil, noted for its manna. The next place is

VIETRI DI POTENZA (population, 3,673), in the Basilicata. The road winds over a ridge of the Apennines, down to

POTENZA, the ancient *Potentia*, a bishop's see, and the capital of the Basilicata; so called after the Emperor, Basilius II., who reconquered it from the Saracens and Lombards, in the 11th century. It is a backward and thinly peopled district, sloping towards the gulf of Taranto. Potenza is pleasantly seated under Monte Acuto, among the hills, and has a population of 12,789, with a cathedral, college, law courts, hospital, palaces, &c., most of which were half-ruined by the earthquake of December, 1857. Several Roman inscriptions have been found at this place, which was an important town in Lucania. A Roman way went north to *Opinum* (now OPPIDO) and *Venusia*, the birth-place of Horace (*see* Route 36); and a mountain road strikes east across the province to Tricarico, Matera, and Taranto; but our road follows the villages of VAGLIO, TOLVE, &c., through a succession of hills and ravines, to

MONTEPELOSO, under *Mons Pelosus*, a walled town and bishop's see, with a population of 5,900. The next place is

GRAVINA, on the river Gravina, in the province of Bari, a fertile and populous district compared with that we have left behind. Population, 10,860. This is a bishop's see, at the foot of a hill, and was a fief of the Dukes of Gravina, of the family of Orsini. Gravina, a historian of the 17th century, was of this family.

From Gravina a roads runs to MATERA (20 miles); an archbishop's see, with a population of 14.298, on the Bradano, near the Via Appia. Its fine Romanesque *Cathedral*, built about 1000, is 180 feet by 60, and has a rich south front, with doorways and windows supported by monsters, as usual in many Apulian churches. The campanile is 175 feet high. Then comes CASTELLANETA, 22 miles further (population, 6,901), a bishop's see; and TARANTO, 28 miles on the Gulf of Taranto (Route 39). Thence it is 80 miles to Otranto.

Leaving GRAVINA for BARI, the road ascends towards

ALTAMURA, a well-built town and bishop's see, under the Apennines, on a hill overlooking a fine pasture country. It was founded by Frederick II., who built the handsome cathedral and castle, out of the ruins of *Lupatia*, which stood near the head of the Lieto, and the Via Appia. Population, 16,332. There is a university here.

From hence to GIOJA (Route 39) is 23 miles, under the mountains

For Bari, the road winds over the Apennines, to TORRITO, GRUNO (population, 7,402), and

BILETTO, a bishop's see (population, 5,885), in a fertile plain; with a cathedral, containing some good paintings. Thence past MODUGNO, to

Bari Station, the chief town of the provinces, on the Adriatic. Thence to Brindisi and Otranto, as in Route 38.

ROUTE 38.

Foggia, to Canosa, Cannæ, Trani, Bari, Taranto, Ostuni, Brindisi, Lecce, Gallipoli, and Otranto.

By rail, as follows:—

	Chil.		Chil.
Cerignola	35	Ostuni	197
Barletta	68	S. Vito d' Otranto	219
Trani	81	Brindisi	234
Molfetta	98	S. Pietro	251
Giovinazzo	104	Squinzano	258
Bari	113	Trepuzzi	269
Noicataro	134	Lecce	272
Mola di Bari	142	Maglie	301
Monopoli	163	Otranto	—
Fasano	177		

Foggia Station, as in Route 34. The line then runs across the "Puglia piana," or flat plain of Puglia, watered by the rivers Cervaro and Carapella, to PASSO D'ORTA, a resting-place, near

Orta Station.

Cerignola Station, a bishop's see, at the centre of six roads, the site of *Ceraunilia*, on a hill overlooking the plain. Population, 18,517. It suffered greatly from the earthquake of 1730. A milestone in the town, of the time of Trajan, stands on the Roman way which passed through to Bari. Near this Gonzalo de Cordova, the Great Captain, defeated the French in 1503, in a battle which brought Naples under Spanish dominion.

From Cerignola the rail, as well as the high road, runs between the Ofanto and the pestilential salt lake of Salpi, which spreads over a dead flat of 20 square miles, and is only two feet deep; and reaches

Casaltrinita Station. It then crosses the Ofanto by a bridge, near its mouth, to Barletta; but the road *viâ* Canosa, though a few miles longer, may be taken as it passes the *Field of Cannæ*.

[Passing Ponte di Canosa, on the Ofanto (ancient *Aufidus*), we reach

CANOSA, a bishop's see (population, 13,274), in the province of Bari, and the ancient *Canusium*, whose inhabitants Horace, in his journey along this road styles "belingues," because they spoke Greek as well as Latin, showing their extraction. He calls their bread "lapidosus," or gritty; as it still is, arising from the slovenly way in which the corn is threshed and ground. After the disastrous battle of Cannæ, the survivors, including Scipio Africanus, then a young tribune, took refuge here; and the city was placed under his command. Some of the leaders in despair debated about leaving Italy, when Scipio drew his sword and threatened to kill those who would not swear not to desert their country. Canusium received the Romans with so much kindness, that it was afterwards greatly favoured by them, and came to be a large and prosperous place; but it was almost ruined by the Goths and Saracens. There are remains of a Roman gateway and amphitheatre; with a feudal castle; and many ancient vases have been found in the subterranean tombs about the town. The old Cathedral contains fragments of Roman buildings; with the tomb of Robert Guiscard's son, Bohemondo, Prince of Antioch. It is square, with small bronzed doors and an eight-sided cupola. The sheep were noted for the fineness of their wool: and a dark red cloth, called "Canusina," was manufactured here.

From Canosa, about half way down the Ofanto, is the site of the village of

Cannæ, destroyed by Robert Guiscard, in 1083, and celebrated for the *battle* fought in its neighbourhood, B.C. 216, when Hannibal and his 50,000 defeated the Roman army with tremendous slaughter; only 3,500 out of 80,000 escaping to Canusium. There is some dispute as to the exact site. The historians say that both armies were at first on the south side of the *Aufidus*, which they crossed, Hannibal following the Romans. When drawn up for battle, the Romans looked to the *south*, with their right, "flumini proprius," touching the river; while the Carthaginians looked to the north. A dry south-east wind, called *Vulturnus*, the same as the Sirocco, blew the dust in the faces of the Romans. This description seems to fix the real site of the battle on the north side of the Ofanto, where a *Pezza di Sangue*, or "field of blood" is still pointed out. It is said that Hannibal crossed a brook called the *Vergellus*, over the dead bodies of the Romans.

Hence the road runs down to Barletta, on the Adriatic.]

Barletta Station, the ancient *Bardulium*, and a bishop's see (population, 26,379); one of the many large and prosperous towns along the strip of fertile land between the sea and the Apennines, called the Marina, in the *Puglia Pietrosa*, or Stony Puglia. There are no rivers, but abundance of water is got from springs a few feet down. At Barletta is a small port, which carries on a coasting trade. It has a good cathedral, several churches, theatre, etc., and a bronze statue of the Emperor Heraclius, 11 feet high. The old *Castle* was the head-quarters of Gonsalvo de Cordova, before the battle of 1503; when a Disfida or Tournament between 13 Frenchmen and 13 Italians, sanctioned by the respective commanders, took place, a little distance up the country, between Andrio and Corato; which is the subject of Massimo d'Azeglio's historical romance, "Ettore Fieramosca," the name of one of the Italian knights. Bayard was present, as father or second of the French knights. The battle was a drawn one. A monument is erected on the spot.

Trani Station, the ancient *Tirenum*, or *Trajanopolis*, restored by Trajan; a well-built town (population, 22,356), with a fine cathedral, a large old castle, theatre, etc. The *Cathedral* is a large Romanesque building, with a tall campanile of seven stories, surrounded by an octagon and spire; and has in the entrance remarkably handsome bronzed doors (1160) of beautiful design. Through its small port Trani carries on a trade in oil, almonds, etc. Several Roman milestones are to be seen.

BISCEGLIE, or *Vigiliæ*, a town of 19,715 population, on a rock, with a small port, noted for its wines and raisins.

MOLFETTA, a bishop's see (population 25,884), and port, at which the Levant steamers sometimes touch. There are manufactories of linen and nitre. At Pulo, near this, is a small mine of saltpetre, about 90 feet deep. The country about here is covered with vines, olives, almond trees, etc. A few miles up the country is RAPO or *Rubi*, on the inland Roman way from *Canusium*.

GIOVINAZZO (population, 9,075), the ancient *Juveniagium*, has an old castle, and a Foundling Hospital for children, who are brought up for trades. At BITTONTO, 5 miles to the right, is a fine Romanesque Cathedral, richly ornamented; having round-headed doorways and windows, flanked by elephants and other monsters.

The next place is

BARI Station.

The ancient *Barium*, in Peucetia, celebrated by Horace for its fish; now the capital of the province (population, 31,327), and an archbishop's see, standing on a neck of land, and wailed round. It was founded by the early Greeks, as *Barion*, and was in later times the seat of the Catapan of Apulia, under the Greek Emperors. In 1067 it was taken by Robert Guiscard, after a four years' siege; and after it had been occupied by the Lombards and Saracens. The streets are narrow and old fashioned. There is a fine ancient castle. The harbour enclosed by two moles, has lately been improved. It carries on a trade with Trieste and the opposite coast of Dalmatia.

The Romanesque *Cathedral* of S. Sabino, rebuilt 1171, has an east front with windows between pillars, resting on elephants, and is flanked by handsome towers, about 200 feet high. There is a small cupola over the transept. It contains paintings by Tintoretto, P. Veronese, and Calabrese. At the Priory of St. Nicholas, founded 1098, by Duke Roger, of Apulia, is a large old Gothic Church (begun 1087), with three aisles, divided by elegant screens and arches, resting on coupled granite pillars. It has the tomb of Bona Sforza, Duchess of Bari and Queen of Poland; and the crypt of the patron saint, who is held in great veneration here. The west front has a door flanked by elegant pillars resting on large monsters and two taller columns from some ancient building. In the east front is another Romanesque door with a canopied tomb. Urban II. held a council here, and it used to be chosen as the place for crowning the Kings of Naples. The Monks make *acqua stomatica* from herbs and spices; a pleasant cordial, taken after coffee. Piccini, the composer, was a native of Bari.

Bari to Taranto by rail. (Route 39).

From Bari, the line follows the coast, which was formerly guarded by towers on the Via Egnatia, now converted into picturesque villas.

Mola Station, near the *Turris Juliana*, a small port with a population of 11,884.

POLIGNANO, near *Turris Aureliana* and *Apænestæ*. Population, 7,173. There is a large sea cave here. A few miles up the country is Conversano Castle, the old seat of the Acquaviva family, a member of which was married to one of our Norman princes on his return from Palestine.

Monopoli Station, near *Neapolis* and *Egnatia Nova*, a bishop's see (population, 20,205) and well-built town; with a St. Sebastian, by Palma Vecchio, in the cathedral, besides statues by Fiorentini. Several old sepulchres hewn in the rock are seen here.

The high road strikes a little inland; while the Roman way follows the coast to *Dertum*, and *Egnatia*, or Gnatia, the last stage mentioned by Horace in his journey. He found a great want of water here, "limphis iratis extructa;" and here he and his friends, Mæcenas, Virgil, &c., had their laugh at the pretended miracle of melting incense without fire; which is still imitated at Naples with the blood of St. Januarius:—

". . . credat Judæus Apella,
Non ego."

From Monopoli the line passes to

Fasano Station, with a population of 13,672, and an old castle which belonged to the Knights of St. John. Hence it is about 30 miles across a peninsula or the heel of the Italian Boot to Taranto. This part of Italy is usually drawn by map makers with a ridge of mountains running down it at the end of the Apennines; but, in fact, there are no mountains in this part, beyond Francavilla; and only a few short rivers and small lakes. It is but moderately hilly, so that Virgil, describing its first appearance from the sea, says, "*humilem* que videmus *Italiam*." It was called Calabria, Messapia, Pucetia, Japygia, and other names: and now forms the province of Otranto. The coast is generally low and marshy.

Ostuni Station, on a hill (population, 14,769), among groves of almonds, olives, etc. Game is plentiful here. Here, near the Capuchin Convent, was fought a celebrated duel between two great feudal barons of Apulia—Count Conversano, of the Acquaviva family, and the Duke of Martina, fighting on behalf of his uncle, the Prince of Francavilla, the head of the Imperiali, in which the old Count, one of the best swordsmen of his day, was killed.

Pass **S. Vito d'Otranto Station** to

BRINDISI Station (pronounced *Brin'disi*).

HOTELS.—Great East India Hotel, under the South Italian Railway Company, is now open, and affords every modern comfort and convenience at moderate charges. The waiters speak English, French, German, &c., &c. Hotel d'Angleterre, good and comfortable.

British Consul, H. Grant, Esq. *American Consul*, S. Kingman, Esq.

Steamers.—The P. and O. Company's Steamers, with the Indian Mails, leave and arrive weekly. Also, the Italian Company's, and Austrian Lloyd's Steamers.

The ancient *Brundisium*, at the end of the Via Appia, with a population of only 8,844, whereas at one time it had 60,000. The Greeks colonised it for the sake of its harbour, and the Romans made it a naval station and the place of embarkation for Dyrrachium, in Greece, across the Adriatic. On a very clear day the snowy tops of the mountains of Epirus can be seen. It was also used by the Crusaders. It is about 60 hours from London and the nearest port on the direct route to Egypt, bringing Alexandria within three days' steam.

The natural double harbour, one of the best in Italy, was ruined many centuries ago, through design and neglect. The Outer harbour, or Road, where there is an anchorage for ships, lies be-

tween two diverging promontories, and is protected, towards the sea, by the Island of S. Andrea, on which stands the Forte di Mare, on the site of the old Pharos. Towards the land the hills recede in a semi-circular shape, so as to enclose the town and form the Inner harbour, which, when full of water, was 2¾ miles long and one quarter of a mile broad. When Cæsar tried to blockade Pompey here, he began to drive piles across the narrow channel (now Canal d'Ingresso), between the two harbours, over which a sand bar afterwards gradually formed and converted the Inner harbour into a stagnant lake, breeding fevers which carried off thousands of the inhabitants. This bar was cut through in 1755, and a depth of eight or ten feet of water was obtained, for the Inner harbour, on which occasion the oak piles, stripped of bark, were found as fresh as if they had been cut only a month; and many coins and seals were discovered. Since 1866, the harbour has been so much improved that there is a depth of 25 feet up to the new Quays. A Mole from the Forta di Mare, and a Breakwater, near St. Andrea, have also been constructed.

The town is walled round and sheltered by hills in its whole circuit; in one part is a piece of a Roman gateway. There is a Roman fountain near the harbour, with the Forte di Terra, or Castle, built by Frederick II., and a Roman pillar, 50 feet high, near the large Norman Cathedral, which is an archiepiscopal church. A small elegant round church of the Knights Templars is in ruins, but some frescoes and pillars are left. Another chapel of the Knights of St. John remains standing nearer the port. The Convent of Santa Maria del Casale, outside the town, was founded in the 14th century by Philip of Taranto. There are also remains of an aqueduct. Brindisi was half destroyed by an earthquake in 1456. Its wine is of some celebrity. Much oil is shipped here.

M. Pacuvius, the tragic poet, was born here, and here *Virgil* died, on his way home from Greece, in his 52nd year. His body was carried to Naples, where he had a villa. His epitaph says, "*Calabri* rapuere," because Calabria was the local name of this coast district; a name afterwards transferred to the west side of Italy.

The line turns inland, past **S. Pietro**, &c., to

Lecce Station, 9 miles from the sea, which is near the ancient Roman colony of *Lupiæ*, and is a bishop's see, and the seat of the governor and law courts of the province. Population, 19,419. It is a well-built cheerful town. Among the buildings worth notice are the Cathedral of S. Oronzio, governor's palace, Dominican convent, and the castle, rebuilt by Charles V. In the market-place there is a statue of Philip II. The soft stone called *pietra di Lecce*, found in the neighbourhood, is used to make oil vases. Near Lecce is *Rhudiæ*, the birthplace of the poet Ennius, the friend of Scipio Africanus.

Four or five roads meet here; that to Gallipoli (see below) is 25 miles long. That to Otranto passes CALIMARA and MARTANO, two settlements of Albanian Greeks. They still speak and dress like Greeks.

The rail passes **S. Donato, Zollino, Maglie,** &c., towards

Otranto, the ancient *Hydruntum*, which gives name to the province. It is an archbishop's see and was once a prosperous place, with a population of 20,000, till taken and pillaged by the Turks, in 1480, when 12,000 were massacred. It has now only about 1,830 inhabitants. The small town stands on a point jutting into the sea, and contains an old Cathedral, with signs of the zodiac in it; and a *Castle* built by Alphonzo of Aragon, which figures in Horace Walpole's romance of the "Castle of Otranto." The harbour is small and indifferent.

This is the nearest port of Italy to Corfu, which is about 60 miles distant. On a fine day the Acroceraunian mountains may be seen across the Adriatic.

Many of the farm-houses, or *masserie*, in this part of Italy, which were exposed to the Turkish rovers, are built in the style of the Peel towers in the north of England, in the middle of a strong walled enclosure, to which the cattle and everything valuable could be sent. It was in one of these *masserie*, near Francavilla, that the bandit priest, Ciro Annichiarico, a leader of the Carbonari, who styled themselves the "Salentine Republic," was in 1815, taken by General Church, and executed with many of his followers.

From Otranto it is about 25 miles to the extreme end of the peninsula or heel of the boot. The road passes CASTRO, or *Castrum Minervæ*, where there was a conspicuous Temple of Minerva; and ALESSANO or *Alexanum*, from which it is a few miles to the end, called Cape Santa Maria di Leuca, after the ancient town of *Leuca*, signifying "white," and so called from the limestone cliffs. It forms the east corner of the Gulf of Taranto, marked by a convent and tower. It was the ancient *Promontorium Japygium* or *Salentinum*, and is 80 miles from Cape Colonne, across the Bay of Taranto. From Lecce to Gallipoli, a road passes *S. Pier*, or *Pietro in Lamo*, or IN GALATINA and NARDÒ (population, 10,971), among plantations of olives, tobacco, and cotton, near the ancient *Neritum*.

GALLIPOLI, an ancient port of Greek foundation, called *Callipolis*, on a rocky peninsula, in the Gulf of Taranto; joined to the main land by a causeway or bridge.

It is a bishop's see (population, 9,208), and a great market for the oil, cotton, wool, wine of the district, which are shipped here; being kept in cisterns hollowed in the rock. Two or three little islands face the pier harbour. At the season, large numbers of tunny fish are caught here. To Taranto is 55 miles.

ROUTE 89.

Bari, to Taranto, Cassano, Cosenza, and Cariati; towards Reggio, and Sicily.

By rail to Cariati as follows:—

	Chil.		Chil.
Modugno	10	Policoro	180
Bitetto	15	Rosseto	209
Grumo	21	Torre Cerchiara	235
Acquaviva	40	Buffaloria di Cassano	240
Gioia or Gioja	53	Corigliano	255
Castellaneta	76	Rossano	266
Palagiano	85	Mirto Crosia	278
Taranto	115	Cariati	298

Bari, as in Route 38.

Gioja Station. Population, 16,397.

Taranto Station. An archbishop's see (population, 22,000), at the head of the Gulf of Taranto, on an island between a large land-locked bay called Mare Piccolo, and the sea outside it, called Mare Grande. This island, which was the necropolis of the Greek city, is joined to the main land by a 7-arched bridge carrying part of the aqueduct which brings water from a distance of 12 miles, and was constructed by the Greek Emperors. The island was fortified with a castle, &c., by Charles V., and contains the Duomo of S. Cataldo (an Irish Saint), several other churches, convents, public buildings, &c., huddled pretty close together. Outside it, towards the gulf, on the west, are the islands of S. Pietro and S. Paolo, which serve as a breakwater to what is called the Mare Grande, or outer harbour, where vessels lie. The fort on St. Paul contains the grave of Lachs, author of "Liaisons Dangereuses." The inner harbour or Mare Piccolo, though 10 or 12 miles in circuit, is nearly filled up. Here were obtained shell-fish yielding an excellent purple dye, and pinna marina, whose filaments were spun into gloves and stockings. Its north side is lined with heath and carob trees; and the south with salt lagoons. Taranto is still noted for its oil and honey; but the fine delicate wool from the banks of the Galesus has disappeared. The date palm is seen here.

There are but slight traces of the temples, theatres, circus, and other buildings of the important old city of *Tarentum* or *Taras*, founded by the Greeks, on the main land, 7 or 8 centuries before Christ, and which came to be the most considerable and one of the most delightful places in Magna Græcia, as this part of Italy was called. At the height of its prosperity it had a population of 300,000, with an army and fleet, and 13 dependent cities along the coast, including Heraclea, &c.; but, growing luxurious and effeminate, it insulted the Romans, who declared war. The Tarentines called for the help of Pyrrhus, King of Epirus; and thus, for the first time, says Macaulay, "the two great nations of antiquity were fairly matched against each other. His expedition was a turning point in the world." It was finally taken and plundered by the Romans, under Fabius Maximus. Archytas, the Pythagorean philosopher and mathematician of Plato's time, was a native of Tarentum.

The *Gulf of Taranto* is nearly a square of 70 to 80 miles. Taranto gave name to a spider, whose bite was supposed to occasion the *Tarantula disease*; which, after all, appears to be only a catching nervous complaint like St. Vitus's dance.

Between Taranto and Brindisi, in the direction of Via Appia, are FRANCAVILLA (population, 15,943), so called because it was made free of taxes for ten years, by Philip, Prince of Taranto; and CASALNUOVA, or *Manduria*, which was taken by Fabius Maximus; and near which is a curious well, that always keeps the same height.

The rail from Taranto to Calabria is a dull and uninteresting one, except that which lies by the shore of the gulf, over the sites of some ancient Lucanian cities, once of note. The maritime tract through which it passes is watered by a succession of short rivers (called *foce*), and was formerly a well-cultivated plain 10 or 12 miles broad. It is now desolate and neglected.

Between Taranto and Policoro, the line crosses the river Bradano or *Bradanus*, which divided Apulia and Lucania, and still serves as the border of Otranto and Basilicata. Between this and the river Basento, or *Casuentus*, is the site of the ancient city of METAPONTUM, a very early Greek settlement, on a marshy plain, once rich in corn and other produce; so that a wheat sheaf figures on the coins of this city, which Hannibal made his head-quarters for several winters.

Pythagoras also lived here; and here Augustus and M. Antony had an interview. All that remains is part of a Doric *Tempte* like that of Pæstum, consisting of ten fluted sandstone pillars in one row and five in the other. Between this and Ponte a Mare are the stones of another Temple with pieces of pottery and bricks. The ruins of Metapontum were used to build BERNALDA (population, 5,981), five or six miles inland.

TORRE A MARE, near the river Raseno, now a mile from the sea, was once close to it, and takes its name from a square tower, built by the kings of the Anjou line to guard the coast. The Raseno is fordable in summer. Then through plains of liquorice, past the villages of S. TEDORO, and S. BASILIO, near Torre Scanzano, and the river Salandrella (ancient *Agalandrus*); between which and the Agri (or *Aciris*) are some olive groves.

Policoro Station, between the Agri and Sinno, is an estate belonging to the Prince of Gerace, which produces corn, oil, and fruit, but especially liquorice. There are large herds of cattle, with wild boar, deer, and other game. About one mile from this are some heaps where coins, pottery, statues, &c., have been found, on the site of the ancient city of *Heraclea*, an offshoot of Tarentum, where the deputies of the towns under its influence used to meet. Between this and *Pandosia*, a little way up the river, Pyrrhus, with his elephants, obtained a hard-fought victory over the Romans under Consul Lævinus; when it is said each army made seven attacks on the other. Pyrrhus said such another victory would be a defeat. Farther

inland, on the hills, is PISTICCIO, where the two bronze inscriptions called *Heracleian Tables*, were found 1753, which are now at Naples.

Cross the Sinno, ancient *Siris*. In a well-wooded and picturesque spot, near its mouth, was the port of *Heraclea*; which is still used for shipping liquorice, corn, and other produce

Rosseto Station, in the province of Calabria Citeriore, near the river Feno.

Pass **Torre Cerchiara,** to

Buffaloria di Cassano Station, near CASSANO, a bishop's see (population, 7,984), with an an old castle in a beautiful spot. Hence it is 8 miles to CASTROVILLARI, in Route 40, and about 18 miles to Spezzano-Albanese (*see* page 251). **Corigliano** has a population of 11,00 , and an old castle on the heights. **Rossano** is an archbishopric, among marble quarries and forests of timber. Pass **Mirto Crosia** to **Cariati,** following the Gulf of Taranto all the way. The line is in progress close to the winding cliffs, to **Strongoli,** the ancient *Petelia*, picturesquely seated on the sea. For **Cotrone, Catanzaro,** and **Squillace,** on the Gulf of Squillace, *see* page 252. At **Rocella,** the Aspromonte line to Reggio goes by the following Stations:—

Rocella to	Miles.	Rocella to	Miles.
Gerace	17	Melito	82
Bianconuovo	36	Reggio	112
Bova	69		

Gerace (*see* page 252). Here you may take the Mercante Pass over the Aspromonte range to Casalnuovo, 40 miles (p. 251). **Bianconuovo,** between which and the next Station, **Bova,** the line passes not far from Cape Spartivento (p. 254). At **Melito** we come in sight of the Faro of Messina and the Court of Sicily. Then comes **Reggio,** as at p. 254.

ROUTE 40.

Naples, to Eboli, Auletta, Castrovillari, Cosenza, Nicastro, Gioja, Reggio, & Sicily.

By rail to Eboli, 40 miles. Thence by road. The distances are as follow:—

	Miles.		Miles
La Duchessa	9	Rogliano	9
Auletta	10	Acrifoglio	9
Sala	12	Colla	11
Casalnuovo	12	Tiriolo	9
Lagonegro	11	Casino di Chiraco	12
Lauria	11	Torre Masdea	10
Castelluccio	8	Monteleone	10
Rotonda	7	Rosarno	16
Campotense	6	Palmi	12
Castrovillari	8	Bagnara	6
Tarsia	16	Villa S. Giovanni	12
Ritorto	11	Reggio	9
Cosenza	12		

This route lies through Calabria, a picturesque, though backward region of Italy; and is the one followed (though in reverse order) by Garibaldi, in his famous advance from Sicily, in 1860, when the kingdom of the Two Sicilies was overturned The various incidents of this remarkable expedition are described in Count Arrivabene's *Italy under Victor Emmanuel*, and Captain Forbes' work.

Captain Forbes accompanied the expedition as an amateur; Count Arrivabene (formerly Professor of Italian at University College), as correspondent of the *Daily News*. Mr. Gallenga, author of the History of Piedmont, was correspondent of *The Times*.

Naples to **Eboli Station,** at the terminus of the rail (*see* Route 35). Here that astounding telegraph trick was practised, 4th September, 1860, which resulted in the backward movement of a Neapolitan *corps d'armée* of 12,000 men and 30 guns, placed at Salerno to arrest the march of Garibaldi towards Naples

"This telegraph had only just been transmitted along the wires when a minister of Francis II. telegraphed back to Eboli, 'Any news of the division of Calandrelli?' To this Peard and Gallenga answered, 'General Calandrelli and his division passed yesterday under the orders of Garibaldi, at Lagonegro, and now form a portion of the national army.' This trick, together with other telegrams sent by these two gentlemen to the Sindaco of Salerno, ordering him to prepare an imposing number of rations for the next day, determined—as I was myself afterwards told by De Martino, the minister of Francis II.—the backward movement of General Afant de Rivera's *corps d'armée*."

Captain Forbes adds, "That the fact of the telegram being addressed to Ulloa, by a private friend, was what gave colour to the whole proceedings—one of the many laughable scenes in this strange comedy."

AULETTA, as in Route 37, which parts off here, through the Basilicata. Its churches and public buildings were damaged by the earthquake of 10th December, 1857. From this place our route ascends the Negro or Calore, in the fertile Val di Diano, under the Apennines. It is 4 miles wide and 20 miles long, and suffered greatly from the earthquake, 1857, when whole villages were ruined, and many thousand (some say 10,000) persons killed, at Auletta, Potenza, Sala, Padula, Polla, Saponara, Sarcone, Montemurro, Viggiano, &c. At Montemurro 6,000 persons were overwhelmed. Large sums were subscribed in England and abroad, much of which was swallowed up by the officials and clergy.

PERTOSA, or PETROSA (population, 1,086), in a deep ravine, was half-destroyed by the earthquake. Here the Negro, breaking into a number of cataracts, passes under the promontory, on which Auletta stands. The Campestreno bridge crosses a branch of this river. A little farther on a road branches to the right, across the Negro, to POLLA, a town with 6,046 population, which suffered in the earthquake of 1857; and the river for a time follows a subterranean course under the cliffs.

SALA, or LA SALA, has a population of 8,703, which suffered from the earthquake of 1857, and faces DIANO (population, 7,000), on the opposite bank, which gives name to the valley.

PADULA (population, 8,274) also suffered in the earthquake, which overturned an old monastery. Here is a road over the hills to MARSICO NUOVO, which was half destroyed in 1857, in common with other places beyond it; as VIGGIANO, a curious old troubadour city, whose inhabitants still wander about the world with harps, violins, flutes, etc., and come back to settle. It has a statue of the Madonna, on a neighbouring hill. Here the loss was 1,000. Montemurro lost as many as 6,000. Saponara lost 2,000, and its churches, etc., were nearly destroyed; and Sarcone suffered in like manner (see Mr. Major's Earthquake Experiences in *Household Words* for 1858). Near these was the ancient Grumentum, where Hannibal was defeated by Claudius Nero.

CASALNUOVO (population, 2,529) is near the head of the Negro and Val di Diano. The road winds over a ridge of the Apennines, and descends to

LAGONEGRO (population, 5,718), in the province of Basilicata, in a valley, near a dark lake, from which it gets its name. It suffered in the French invasion of 1806. Here General Calandrelli was overtaken and capitulated in 1860. It is about 10 miles from Policastro.

POLICASTRO, on the gulf of that name, is now a small village (population, 600), and was destroyed by Robert Guiscard and the Turkish rover, Barbaroussa (1544). Hence it is about 15 miles to Palinuro, near Spartimento Point, where Æneas buried his old pilot. About 15 miles farther is the site of *Velia* or *Elea*, facing the *Œnotrides Islands* of Strabo. From this it is about 20 miles to Pæstum.

LAURIA (population, 8,000), among wild mountain scenery, is divided into high and low town, and stands near the Trecchina or Noce, which runs down to the Gulf of Policastro.

LA ROTONDA, a mountain village (population, 4,889), on the banks of the Lao. The road then enters the province of Calabria Citra (or the Nearer Calabria), and ascends the Apennines to

CAMPOTENSE, on a dreary bit of bleak table-land, 6,000 feet high, covered with snow in winter. Thence down a defile, 4 miles long, to

MURANO, or MORRANO (population, 9,497), a picturesque town on the cliffs, with remains of an old castle.

CASTROVELLARI (population, 7,741), a fortified town, with broad, clean streets, seated among the mountains, on a fine green plain, watered by the river Sybari or Cocile. Here roads part off *viâ* Cassano (see Route 39), round the Gulf of Taranto and the east coast of Calabria. It is the native town of Giuseppe Pace, a Neapolitan exile in London, who had been imprisoned for many years in Procida, and led the Albanian volunteers from Spezzano, as below, in 1860. About half-way to Tarsia, on the direct route, a branch road turns off to the left, down the Crati, to the Gulf of Taranto.

[It passes SPEZZANO ALBANESE (population, 4,046), the centre of some colonies of Albanians settled here in the 15th century by the Prince of Bisignano, upon his marriage with the daughter of Scanderberg. They still keep their language and religion (both Greek), and have a college here for their sons, and are a fine warlike race. RIVOLTA stands in a beautiful spot, among groves of oaks, ornamented with festoons of the vine. COPIA, in the midst of fertility (as its name implies), is the ancient *Thurii* or *Copiæ*, between the rivers Sybaris and Crathis, which now unite to form the Coscile or Crati. Herodotus and Lysias the orators both resided at Thurii, which was an offshoot of Sybaris, and gave the nickname of "Thurinus" to Augustus. At the mouth of this stream, on the Gulf of Taranto, was the famous Greek city of *Sybaris*, which once ruled over 25 cities, and became a proverb for luxury and effeminacy. Milo, the Crotonian, destroyed it by turning the course of the river, which now runs through a desolate marsh. The suburbs of this large and ancient city stretched for 6 miles along the Crathis.]

TARSIA (population, 1,964), has a ruined seat of the Spinelli family, hanging over the river Crati. Ascend the river to

RITORTO. To the west are the villages of MONTALTO and S. SISTO, both named after Pope Sixtus V., in whose reign their former inhabitants were exterminated by the Neapolitan Viceroy for professing Protestantism. Such of the men as were not killed were sent to the galleys, while the women and children were sold as slaves. The road towards Cosenza was lately infested by brigands. Cross the river Busento to

COSENZA (population, 16,542), the capital of Calabria Citra, and an archbishop's see; the ancient *Consentia*, in a hollow at the junction of the Busento with the Crati, among hills covered with villas, vineyards, groves of olives, etc. Saffron, manna, and flax are grown here. It was partly destroyed by the earthquake of 1857. In 1860 it was held by General Calandrelli, who gave it up conditionally, and retired towards Naples.

Consentia was the chief town of the Bruttii, and was taken by Hannibal. Alaric, the Visigoth, was besieging it when he died in A.D. 410, and was buried at the bottom of the Busentio, the course of which was turned for the purpose. Monte Cocuzzo lies to the south-west, and about 10 or 15 miles east is the elevated limestone plain of Reggia Sila and Monte Spineto. Monte Riparossa, 5,000 feet above sea, is covered with rich pasture and vast forests of pines, oak, chestnut, etc., which for ages have furnished timber for ship-building. From its circular edge short rivers run down to both seas, towards every point of the compass. It occupies the centre of the broadest part of the Calabrian peninsula. From Cosenza it is about 12 miles north-west over the Apennines to PAOLO, a fishing port (population, 7,000) on the west coast. Following the main road from Cozensa, the next place is

ROGLIANO or RUGGIANO (population, 5,243), on a hill, which has been rebuilt since its destruction by the earthquake of 1638. Gravina, the jurist, was born here 1664. The Advocate, Morelli, a wealthy resident, was one of the leaders of the insurrection of 1860.

Scigliano.—Here the new road towards Catanzaro and Tiriolo parts off from the old and more direct one, which goes by Nicastro. It runs among picturesque glens and high rocks.

Soveria Manelli, near Passaggio, is the birthplace of a famous brigand, Caligari. It commands the road towards Naples. Here General Ghio, with a force of 7,000 infantry, cavalry, and artillery, surrendered in 1860 to Garibaldi and a few Calabrese and National Guards. Garibaldi, as usual, was thirty or forty miles ahead of his troops, and might have been taken prisoner by the Neapolitans hundreds of times without their knowing it.

Tiriolo (population, 3,425), in the province of Calabria Ultra-Secondo, is near the back-bone of the Apennines, between Nicastro and Catanzaro, commanding an easy view of both the Tyrrhenian and Ionian seas.

[1. Nicastro, on the old road, a few miles west, has a population of 12,400, and farther west are the sulphur baths of S. Biagio; and Santa Eufemia (population, 7,631), which gives its name to the gulf on this side, and had a Benedictine abbey, founded by Robert Guiscard, which was overwhelmed by the earthquake of 1638.

2. To the east of Tiriolo is Cantanzaro, the capital of Calabria Ultra-Secondo, and a bishop's see (population, 15,922), where the law courts and gymnasium (college) are seated. It is built on a rock, in the valley of the Corace, near the Gulf of Squillace, and has a trade in silk, wine, corn, and other produce.

Squillace (population, 2,812), the ancient *Scylacium*, is ten miles south, and hence a road, the old Via Trajana, winds down the east coast of the peninsula to Cape Spartivento (60 miles), at its farthest extremity, past Gerace and other Calabrian towns, which were half ruined by the earthquake of 1783. From Cantanzaro a road stretches along the Gulf of Squillace, to Cotrone (population, 5,910), the ancient *Crotone*, at the mouth of the Gulf of Taranto, 35 miles north-east. It was one of the largest and oldest cities of Megale Hellas, or Magna Græcia, as this part of Italy was called, from the number of its flourishing Greek settlements. It was 12 miles ronnd, but began to decay after the invasion of Pyrrhus. An old castle stands here. Crotone was famous for its beautiful women, as the residence of Pythagoras, and as the birthplace of the strong man, Milo.

> "Milo, the Crotonian,
> Killed an ox with his fist,
> And ate him for breakfast;
> Ye gods, what a twist!"

The Ancona Steamer touches here. *English Vice-Consul*, B. Albani, Esq.

A few miles from this is the *Lacinium* promontory, now Cape Nao, or Della Colonna, so called from a solitary *Doric column*, 28 feet high, of a Temple of Juno Lacinia, which stood here, and which contained the Helen of Zeuxis, the painter.]

From Tiriolo the high road passes
Casino di Chiraco, near

Maida, a picturesque old town (population, 3,940), with narrow streets and a ruined castle, in the valley of Angitola, famous for Sir John Stuart's defeat of the French, under Regnier, in 1806, on 6th July. The English had about 5,600 men, against 7,500 French, who lost nearly 5,000. The two armies crossed bayonets before the French gave way. Here Stocco, a Calabrese leader, who had been exiled in 1848, joined Garibaldi. The Calabrians are a manly and robust people, very different from the mercurial Neapolitans. Curinga is a little village perched on the top of the heights.

Torre Masdea is on the beatiful bay of S. Eufemia, which is surrounded by villages, churches, villas, gardens, and ruins The Lipari Islands soon come into view. Pizzo, a little farther on (population, 8,785), is the spot where *Murat* landed in October, 1815, and tried to get up a rising in his favour, by showing a banner in the square. He was taken, tried by court-martial in the castle, and shot. He is buried in the church. For this service Pizzo was created a city, and styled "Fedelissima" by King Ferdinand, and made exempt from taxes.

Monteleone (population, 10,310), on a height near the south end of the Gulf of S. Eufemia, has an old Castle of Frederic II., with an Augustine Convent close to it, on the cliffs, commanding a splendid view of the Gulf, the Apennines, Etna, and the Lipari Islands. Stromboli is 40 miles distant. Monteleone was built out of the ruins of Hipponium, a Greek city, called *Vibo Valentia* and *Vibona*, by the Romans, on the site of S. Pietro, close by. Here was a Temple of Proserpine. On the shore of the bay are remains of Sica's Villa, in which Cicero resided for several months after his banishment. The fertile plain round this town, called the Piano di Monteleone, yields much silk and oil.

Mileto or Meletto (population, 5,724), a bishop's see, founded by Roger of Sicily, who made it his capital, and built an abbey with the stones of Prosperine's Temple, in which he and his wife, Erembergs, were buried. Many remains of churches and palaces, broken columns, etc., are still to be seen. It has been rebuilt since the earthquake of 1783, which almost ruined it; and has a large seminary for priests, built by Ferdinand II. Here General Briganti was massacred in 1860, by his own troops, as a traitor. "Paese" is the common name for a village or town in this neighbourhood; among which are a number of Greek colonies, descended from Albanian and Epirote settlers of the time of Scanderberg. They have spread across the peninsula, and retain in part their language and costume. Such names as Pentimele, Malanisi, Jeropotamo (a river), occur. Many villages have been overturned and ravines made, all along this district, by the earthquake of 1783, and frequent landslips.

Rosarno (population, 3,180), on the river Mesima, near the ancient *Medma*. Many pits, shaped like wells, and filled with water to the brim, were formed near this by the earthquake of 1783.

Gioja, the ancient *Metaurum*, is a decayed place (population, 1,347), at the mouth of the Marro, where it falls into the Gulf of Gioja. The wide plain between the sea and the Apennines, watered by the Marro and Mesima, was the principal scene of the ravages occasioned by the earthquake of 1783. The Marseilles Steamer calls here. *English Vice-Consul*, F. Giffone, Esq.

Palmi (population, 10,442), a little out of the road, is picturesquely seated on a rock above the sea, in the middle of olives, oranges, and chestnuts. An old tower overlooks a fishing village, 700 or 800 feet below It has seminaries and convents, delicious fruit, and beautiful women; but there is one drawback. Here and elsewhere in Calabria they eat *pizza*, a dry cake made of flour, garlic, and oil; a mess, like that with which, in the form of soup, the good Father Abbot, nearly poisoned Mr. Curzon, on Mount Athos. There is a glorious prospect of Sicily, Etna, and the Lipari Islands.

About 10 miles from this the Apennines take the name of *Aspromonte*, from their rugged appearance. It was in attempting to cross these that Garibaldi received his wound, and, with 2,000 of his followers, was taken prisoner by the royal troops, under Colonel Pallavicini, 29th August, 1862. His boot, pierced by the bullet, was picked up, and is kept as a precious relic. Pictures of it are sold in Italy. His son, Menotti, was also wounded. Garibaldi was put on board an Italian frigate, taken to Spezia, and treated with the greatest consideration. He returned to Caprera in December.

Oppido, on the flanks of the mountain, was the centre of the great earthquake of 1783; the ravages of which, though its effects were felt as far as Naples, were confined to Calabria and Sicily, but especially to a space of 400 or 500 square miles, within a distance of 20 miles round Oppido. They were described by Sir W. Hamilton. The first shock, on 5th February, lasted two minutes; and during the rest of the year, 1783, about 950 were felt, but the worst were the earliest, in February and March. They were repeated now and then for four years; and about 40,000 persons are reckoned to have been killed. It changed the face of the country in many parts, leaving great gaps and hollows, choking up rivers, overturning hills. At Oppido, many houses, farms with their stores of oil, etc., were swallowed up, with hundreds of the inhabitants.

At *Laureano*, up the Mesima (see Rosarno, above), two tracts of land covered with olives were carried the distance of a mile. Higher up the same river, at *Plaisano*, several gaps were made which are still to be seen. One is a mile long, 105 feet broad, and 30 feet deep; another is ¾ mile long, 150 feet broad, and 100 feet deep; another is 225 feet deep. At the head of the river, at *Polistena*, a Greek village, a tract of land was moved across a ravine, with hundreds of houses upon it; some of the residents of which were unhurt; but 2,000 out of a population of 6,000 were killed. At *Fosolano* two pits are left, about 300 and 700 feet square. At *Terra Nuova*, 1,200 out of 1,600 inhabitants were killed. It is mentioned as a curious fact, that none of the shocks took place over rocks of a volcanic or trap character.

Seminara (population, 4,090), was half destroyed by the Saracens, and again by the earthquake of 1783. An olive garden was moved 200 feet, without disturbing the trees, which continue to grow upon it. Here Gonsalvo de Cordova obtained a victory over the French.

Bagnara (population, 8,597), in a fine amphitheatre above the ancient *Portus Balarus*, contains several churches, palaces, etc. It is celebrated for its beautiful women, tall, straight, with noble Greek features, black eyebrows, brown hair, and a mixture of Saracen blood in their veins. They are joined in a Calabrian proverb, with "Sicilian wine and Cosenza saffron."

Inns are extremely rare in this part of Italy; hence persons having an introduction are taken in by private residents, who give them a letter for the next halting place. The road afterwards winds along the cliffs, the face of the rock being scarped for the purpose, and the ravines bridged over. It passes Torre del Cavallo to

Scilla or Scylla (population, 7,429), a small town, the ancient *Scyllæum*, on the Faro of Messina. The "Aquila Nero" Inn is tolerably clean. Sword-fish *(pesce spada)*, red mullet, sausages, raw ham, green figs, melons, grapes, and other delicious fruit, to be had. It faces the north-east corner of Sicily, where the channel is 3 miles wide. The Charybdis of the well known proverb—

"Incidit in Scyllam qui vult vitare Charybdim,"

is near Messina, 8 miles distant. The tides run strong through the strait, and where they meet cause eddies, but there is no whirlpool to make the passage dangerous, except to such small craft as the ancients had. The noise of the waves, in rough weather, as they roar under the limestone cliffs, edging both sides of the channel, has been compared by travellers to the confused barking of dogs. Hence, the Scylla of the poets, like Milton's Sin, was a mermaid—a beautiful woman ending in a dolphin's tail, with sea-dogs howling round her waist, and ready to tear the sailor to pieces.

The upper town is a mixture of narrow zigzag streets, hovels and palaces. It was half ruined by the earthquake of 5th February, 1783, along with the old feudal Castle which overhangs it, a "diminutive Gibraltar" (Arrivabene), Spanish in its origin, increased by later additions. It was occupied by the English after the battle of Maida, and surrendered to the French after 18 months' siege; but in 1860, the dastardly Neapolitan troops gave it up to Garibaldi without firing a shot.

On the night of the earthquake of 1783, the Prince of Scylla and 4,000 of its inhabitants were gathered on the beach for safety from the falling houses, when the sirocco wind began to blow, the herald of a shock. It severed part of Monte Baci or Cape la, which fell into the sea; a great wave then rose on the Faro side, swept up the Calabrian coast, and carried off 2,700 of the people on the beach, with the prince. Mysterious voices are said to be heard from the sea, on this eventful 5th February. Scylla produces excellent silk and wine.

The road continues along the coast in front of Sicily, to

VILLA S. GIOVANNI (population, 3,791), under a hill, close to the water and opposite Messina, to which there is a ferry, about three miles wide. A railway bridge is projected to cross at this point. Here two squadrons of Neapolitan lancers surrendered to Major Nullo and six guides, in 1860, who had been sent out to reconnoitre Putting a good face on it they came up boldly to the Neapolitans, drew their revolvers and commanded them to surrender. "Surrender! to whom?" said the officer, "where are your troops?" "Garibaldi is ten minutes from here, and I advise you to spare useless bloodshed." They retired and Nullo remained master of the town. Soon after, General Melendis and 2,500 surrendered; and this was followed by the unconditional surrender of his superior officer, General Brigante. Mr. Hallam has a large silk factory here.

Near this is SOLINO and its churchyard, in which Colonel de la Flotte is buried. After fighting at the Paris barricades in 1848, against President Cavaignac, he had joined Garibaldi, and was killed in one of the first actions with the Neapolitan troops. Captain Goodall then took the command of his corps, and repulsed the enemy.

REGGIO, the ancient *Rhegium*, is the capital of Calabria Ulteriore Primo, and an archbishop's see, in a charming situation, on a spur of Aspromente, near the end of the peninsula and the Apennines. Population, 30,525. It has a splendid view of Sicily and the Strait, and of Etna. The land here is some of the most fertile in Italy; rich in silk, oil, oranges, lemons, and other fruit, besides the aloe, cactus, palm, etc. Monte Alto, behind it, 4,000 feet high, is covered with forests of pine, chestnut, and other trees.

Reggio though modern looking is one of the most ancient cities of Magna Græcia, having been founded seven centuries before Christ. It was rebuilt by Julius Cæsar after an earthquake, and called Rhegium Julii. Here St. Paul touched on his voyage to Rome, after landing at Syracuse—"we fetched a compass and came to Rhegium;" and hence he sailed right before the south wind, to Puteoli. It fell under the power of the Goth, Saracens, and Normans; was burnt by corsairs in 1544 and 1558; was almost destroyed by the earthquake of 1783, and much shaken by those of 1841 and 1851. The present town, having been restored on a regular plain since 1783, consists of three streets or *corsi*, one above another, parallel to the shore, intersected by other streets running down to the sea. At the upper end is a strong *Castle* or *Fortezza Alta*, with a small fort near it.

Reggio was the first place on the mainland taken by Garibaldi, in his celebrated march of 1860, after running through Sicily. On the 21st August General Galiotti, who commanded 1,500 troops in the castle and fort, was surprised to see one of Garibaldi's lieutenants appear on the heights behind, and immediately gave in. He expected to be attacked not in the rear, but from the sea, *secundum artem*.

The total force under Garibaldi was 24,500 men, armed with Colt's Enfields, and seventeen guns; most of them belonging to the respectable classes, and many being sons of gentlemen, all serving from patriotism. The actual pay of the privates was 1½d. a day, and of the officers, 2 francs, from the General downwards. Sistori was chief of the staff, and the other lieutenants were Eber, Medici, Bixio, Türr, Correz, besides Colonel Peard, "Garibaldi's Englishman," a Cornish gentleman, who had lived in Italy, and after joining as a private in Lombardy, had been made a colonel at the battle of Milazzo. A so-called English regiment, consisting mostly of foreigners, deserters from ships, etc., was commanded by Colonel Dunn. Their one faith was to follow Garibaldi, and to make Italy a nation under Victor Emmanuel: "When Garibaldi goes back to Caprera, we return home too." Part of the force was left to garrison Messina, Palermo, and other Sicilian fortresses. The Regi or royal troops opposed to them in Calabria, numbered 25,000 men, under General Viale, whose head-quarters were at Monteleone. They were well provided with artillery and stores, but were soldiers only in name, being nothing better than an armed police.

From Reggio, a road, identical with the Via Trajana, follows the white cliffs of the coast, to Cape Pellaro, the ancient *Leucopetra* (five miles), and thence round to Cape Spartivento (25 miles), or promontory of *Herculis*, at the extreme end of Italy. Here and there are Greek hamlets perched on the crags, inhabited by manly looking men and beautiful women, still speaking Greek.

SICILY,

WHICH takes its name from the *Siculi*, is the largest island in the Mediterranean Sea, and is separated from the mainland by the Faro, or Strait of Messina. From its triangular shape, Horace calls it *Triquetra*, and Virgil, *Trinacria*. The east, or shortest side, is 145 miles long; the south, or south-west side, is 190 miles; and the north, or longest side, is 215 miles. This gives a circuit of 550 miles, or nearly 700 miles, following the winding of all its bays. Its area is about 8,000 square miles.

A chain of limestone hills runs near the north coast, from Trapani to the Faro of Messina, the highest part of which are 3,900 to 4,000 feet high; but Monte Madonia is said to be about 6,000 feet. A lower chain, from Cape Passaro, joins this at Monte Artesino, near Nicosia. Etna, which stands by itself on the east coast, is 10,874 feet high, and is covered with forests, but the other mountains of Sicily are naked. The plants are in common with those of Italy and Africa.

The longest *Rivers* are the Giaretta, or Simæthus, near Etna, the Salso, Platani, and Belice. The rest are summer torrents. There are three or four small *Lakes;* the largest is that of Lentini.

Granite is found in the Pelorus range, near Messina. Round Etna the soil is volcanic, elsewhere it is chiefly limestone. The chief *mineral production* is sulphur, on the south side of the island. About 600,000 cwts. are shipped yearly, from Girgenti, Terranova, &c., of which two-thirds come to England. Sicily produces marble, rock-salt, soda, and soapstone, and has mines of copper and silver (neither of which are worked), but no iron.

About one-half of the tilled land is in corn, and the best quality is from Termini. Sicilian wheat is preferred for the choicest Italian macaroni. Other productions are—raisins, currants, olives, lemons, oranges, pistachio nuts, manna, sumach, palmetto, carob (or fig), flax, liquorice, rice, honey, cantharides, prickly pear in the hedges, with cotton (brought from Africa by the Saracens), and silk (brought by Count Roger from the East). Sugar, which the Saracens introduced, is no longer grown. Sheep and goats are kept, but few cattle.

Three divisions are popularly recognised—Val Demona, Val di Mazzara, Val di Nota. It is now divided into seven Intendencies, or provinces, as under—

Caltanissetta	population	223,178
Catania	,,	450,640
Girgenti	,,	263,880
Messina	,,	395,139
Palermo	,,	585,163
Syracuse	,,	259,613
Trapani	,,	214,981
Total population (1862)		**2,392,414**

In 1871, the population was 2,535,338. About 20,000 are of Greek descent, from Albanians, settled here since 1448; who still keep to their dress, customs, and religion.

In some remote districts, the cottagers still reckon time in the old Italian way, that is, the day begins at sunset, called 24 o'clock, or 0 hour, when the evening lamp is brought in. The longest day is 14¾ hours; the shortest day 9¼ hours. Mid-day ranges from 16 hours 7 minutes, in July, to 18 hours 43 minutes, in January. Average temperature of the year, 63°. July and August are the hottest months, when the malaria in the evening is to be chiefly guarded against. Rain falls about one day in four.

The Sicilians change the Italian *e* into *i; o* into *u; ll* into *dd; b* into *v; d* into *nn; fi* into *sci; l* into *r;* and *que* into *chi;* besides other modifications. Their dialect has been illustrated by the Abbe Meli, a native of Palermo, in his Fishermen's Eclogues and his songs. For example, in his "Lu Labbru" (or Il Labro, the Lip), this Sicilian verse—

Cerchi meli? E siddu è chissu
Chiudi l'ali, e 'un ti straccari:
Ti lu 'nzignu un locu fissu
Unni 'ai sempri chi sucari—

would be in Italian,

Cerchi il mel? Se hai tal desi
Chiudi l'ale, e non stancarti:
Certo un loco so ben io
Ove avrai da saziarti.

Travelling.—There is a carriage road from Messina to Palermo, through the centre of the island, with a branch to Girgenti. There is also a carriage road from Messina to Catania and Syracuse. The rest must be done on mules. The landlord of the *Trinacria*, or either of the other respectable hotels, at Palermo, will make the necessary arrangements. The charge for three mules, guide, muleteer, provisions, and lodgings for one traveller, is 5½ piastres, or 23s. per day. Fees for service, police, and local guides, are extra. Most of the routes are mere bridle paths. The mules are large, rough-looking animals.

Down to a late period, the traveller in Sicily carried everything with him; but, to those who do not mind roughing it, a pleasant trip of three or four weeks may be made round the island, embracing everything of interest. The chief *attractions* are Etna; the beautiful road from Taormina to Messina, &c.; and the Greek temples, and other antiquities, at Segeste, Selinuntum, Girgenti, Syracuse, &c. All these are on the coast, where the principal towns in Sicily have always been placed, from the Phœnician days to the present; and, by means of Florio and Co.'s *Steamers* from Palermo, all can be conveniently visited, by those who prefer a sea to a land route. (See BRADSHAW'S *Continental Guide*).

Railways.—From Palermo to Lercara, partly inland towards Girgenti, 48 miles; Messina to Catania and Syracuse, 113 miles; besides *a branch* from Catania to Leonforte, inland, 48½ miles.

PALERMO,

The ancient *Panormus*, founded by the Greeks; now the chief city of the island, the seat of a university, arehbishop, etc. Population, 209,000.

HOTELS.—Hotel Central, overlooking the sea; very good and clean; moderate charges. The Trinacria, kept by Ragusa. Univers; Londra; Leone d'Or; Sicilia; Garofalo.

Restaurants.—Ville de Paris; Ville de Rome.
Cafés.—Sicilia; Europa; Bruno.

Albergo alla Fortuno—for artists and students. Board and lodgings, 8 to 8½ tari a day. A well-furnished bedroom, breakfast, dinner of 2 or 3 dishes. The Sicilian tari=42 cents.

Cab Fares.—One horse, in the town, 50 cents.; to the station, 75 cents. Two horses, 80 cents. and 1 franc 80 cents. One hour with one horse, 1 franc 70 cents.; following hours, 1 franc 50 cents. Two horses, 2 francs 10 cents. and 1 franc 90 cents Midnight to sunrise, double prices.

Valet de place (cicerone), 5 to 6 tari per day. Boat hire, for one or two boatmen, about the same charges as the cab fares.

British Consul—J. Goodwin, Esq.
English and Presbyterian Services.
Railway to Bagheria and Lercari.

Steamers to Messina, Naples (167 miles) Leghorn (363 miles), Genoa (444 miles), &c. *(See* BRADSHAW'S *Continental Guide).* Florio s steamers now run to almost every port in the island, as well as to Ustica (36 miles), the Lipari Islands, Favignana, Pantellaria, Malta, and Tunis. They do not exceed 250 horse-power, and are chiefly traders; out to those who prefer this mode of going about, they are very convenient.

1. Line from Palermo to Girgenti (the distances are Italian miles, 60 to the degree).—Trapani, 57; Mazzara, 30; Sciacca, 37; Girgenti, 29.

2. Palermo to Siracusa.—Trapani, 57; Marsala, 15; Sciacca, 45; Girgenti, 30; Licata, 27; Siracusa, 96.

3. Palermo to Siracusa, by the north.—Cefalu, 33; S. Stefano, 16; Milazzo, 49; Lipari, 21; Messina, 48; Catania, 54; Augusta, 21; Siracusa, 15.

4. Palermo to Malta.—Messina, 122· Catania, 54; Siracusa, 30; Malta, 86.

5. Palermo to Tunis.—Trapani, 57; Favignana, 9; Pantellaria, 69; Tunis, 96.

Palermo is at the bottom or a fine bay, bounded by Capes di Gallo and Zafferano, and stands on a plain called Conca d'Oro, bordered by the sea, and two ridges of hills, which are covered with forests, gardens, villas, and palaces. Monte Pellegrino, the ancient *Ercta*, is to the north, and the fort of Castellamare is to the north-east, overlooking the harbour. It is nearly square in shape, about one mile each way, surrounded by walls and 15 gates. Two broad main streets cross at right angles at the middle of the city, and divide it into four sections, called the Loggia, Kalsa, Albergaria, and Siraleadi (or Capo); names partly corrupted from Arabic names bestowed when the Saracens had possession of Sicily, previous to Norman occupation. One of the main streets, the Via Toledo, or Il Cassaro (from "Al kasr," the palace), runs north-east from Porta Nuova, near the palace, to Piazza Marina and Porta Felice, close to the harbour; and the other, Strada Macqueda, runs north-west from Porta S. Antonino to Porta Macqueda. The open Piazza at the point of intersection, called Villina, or Vigliena, is set off with handsome buildings and porticoes, planned by G. Lasso (1609). The houses have flat roofs, and balconies shaded with blinds, against the intense heat of summer.

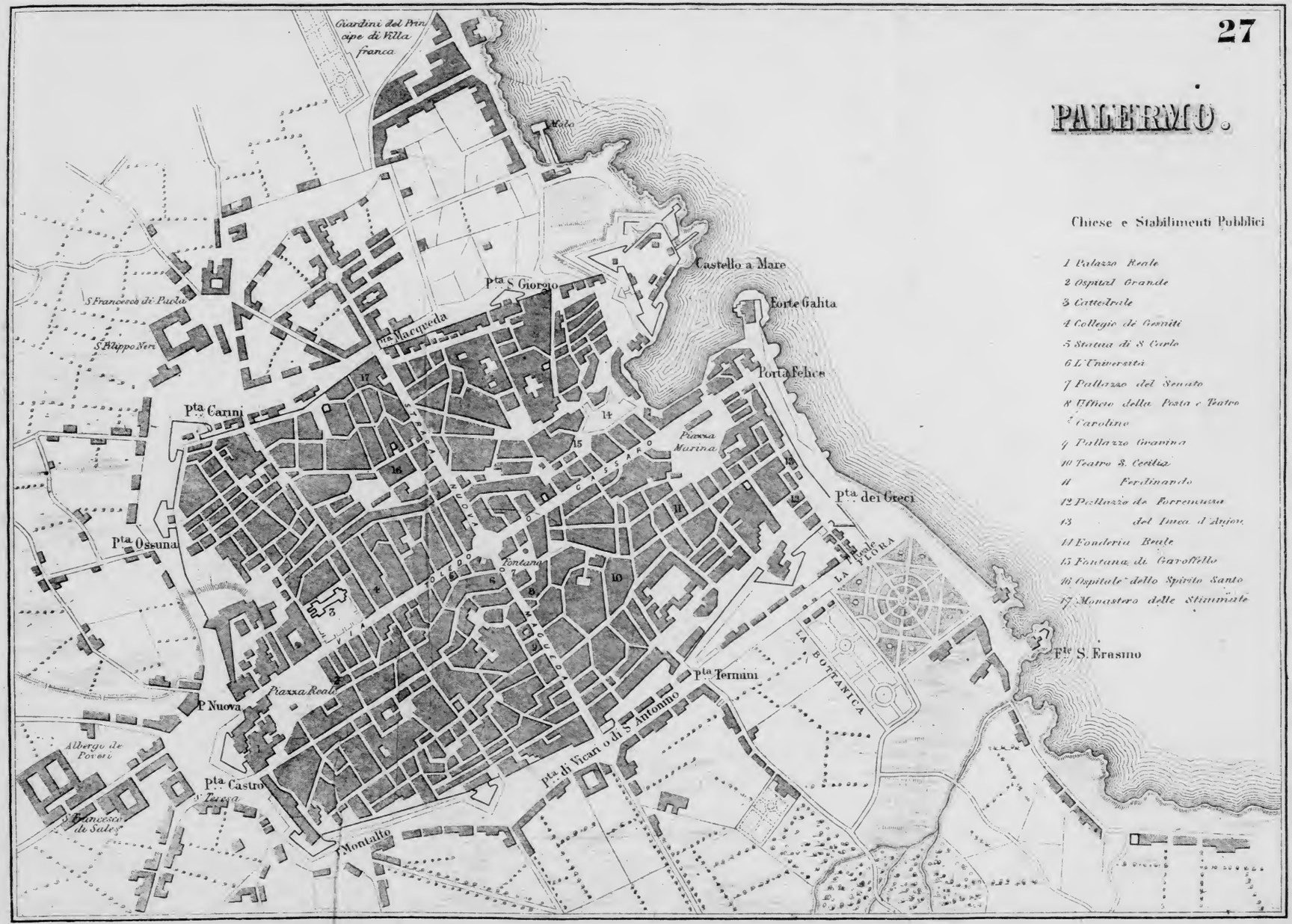
The palm, cactus, orange, and citron flourish here, and there is a mixed Spanish and Oriental look about the city. A lady is styled Dona, and a gentleman, Don. In Via Toledo are several gloomy convents, with barred windows, deep eaves and balconies. The chief promenade is the *Marina*, by the sea side, between Fort Galita and Fort Erasmo, which is near Flora or Villa Giulia Gardens, laid out 1777, and the Botanical Gardens, founded 1790. Here were statues of Charles III., and Ferdinand I. and II. Donkeys and mules are used here as means of transport.

Palermo was the seat of the Saracen Emirs for two centuries and a half, from 830 to 1072, when its Norman conquerors came to reside here. They were succeeded by the Kings of Aragon; by the French, who were exterminated, 30th March (Easter Tuesday), 1282, by a general massacre, called the Sicilian Vespers; and by Spanish and Neapolitan Viceroys. During the French revolution, when Sicily was under the protection of England, its Bourbon sovereigns found refuge at Palermo

Near Piazza Villena, is Piazza Pretoria, between the old palace of the Senate and the University. It is decorated with a tall fountain (1552), of several basins supported by figures of animals and statues of Charles V. and Philip II., III., and IV., of Spain. In Piazza Bologni, is Volsi's bronze of Charles V., swearing to observe the privileges of the Sicilians. In Piazza del Duomo, is a statue of Santa Rosalia (1744), whose festa is observed 15th July, at Monte Pellegrino. In Piazza Reale a marble statue of Philip V., faces the

Palazzo Reale, or Royal Palace, between Porta Nuova and Porta Castro, the site of the Saracen *Al kasr*. It is a group of buildings of different ages, from the time of Roger Guiscard (Roger II.), fortified like a castle. The central and most regular portion was built 1616. It comprises a court, surrounded by galleries and colonnades; the hall of the Viceroys, with their portraits; the hall of Parliament, painted in fresco; the Throne room; the Hall of Audience, with an ancient

PALERMO.



Chiese e Stabilimenti Pubblici

1 Palazzo Reale
2 Ospital Grande
3 Cattedrale
4 Collegio de Gesuiti
5 Statua di S. Carlo
6 L'Università
7 Pallazzo del Senato
8 Ufficio della Posta e Teatro
Carolino
9 Pallazzo Gravina
10 Teatro S. Cecilia
11 Ferdinando
12 Pallazzo de Torremuzza
13 del Duca d'Anjou
14 Fonderia Reale
15 Fontana di Garofello
16 Ospitale dello Spirito Santo
17 Monastero delle Stimmate

bronze ram; and the beautiful Gothic *Palatine Chapel*, built by Roger, 1129-32; 125 feet long, and richly decorated with mosaic, gilding and marbles, and porphyry in beautiful slabs. Here Roger first introduced the manufacture of silk from the East, in 1140, giving the weavers quarters in his own palace; and here Richard Cour-de-Lion, on his way to Palestine, 1190, visited his sister Joan, wife of Roger's grandson, William II. Victor Amadeus, who became King of Sicily, through the influence of Queen Anne, resided here in 1708. In the observatory, over the palace, Piazzi, the astronomer, discovered the planet Ceres, in 1801; the first of a long succession of minor planets, now numbering sixty or seventy.

The *Palace of the Senate* (del Senato) was built 1300-1470, by Frederick II. of Aragon. Here is a Library of MSS., on the history of the Island.

The gothic **Cathedral*, near the Palazzo Reale, in Via Toledo, is dedicated to Santa Rosalia, whose statue stands close by. It was built 1170-85, on the site of one of the mosques, of which it is said the Saracens had 200 in Palermo; and has suffered from later alterations. The principal front was added about 1430; on one of the columns of the portico is a verse from the Koran. Two Gothic arches join the belfry to the main building, which abounds with arabesque ornaments. The interior was changed to the Corinthian style, by Fuga, who erected the cupola. The aisles are divided by granite pillars, and surrounded by fourteen chapels, in which are bas-reliefs by Gagini, and paintings by a native artist, Velasquez, of Palermo. The choir is ornamented with mosaics of porphyry and verde antico, marble statues by Gagini, and M. Rossi's frescoes.

The high altar is enriched with jasper, agates, lapis lazuli, and gold. On a marble table is cut the copy of a letter written by the Madonna to the people of Messina. Among the monuments are the tombs of Roger II., the first Norman king (who died 1154), of Constance, his daughter, the Emperor Frederic II., his wife Constance of Aragon, and his son William. Some of them are porphyry vases, under canopies, resting on porphyry columns. The ancient crypt contains the remains of several archbishops. In the sacristy is Gagini's statue of the Virgin, with some Arab and Greek documents. Gagini was a native of Palermo.

Several of the other churches contain frescoes and paintings by P. Novelli (otherwise Morrealese) and P. Velasquez; or statuary by Gagini; and they are adorned with marbles, mosaics, etc.

The *Oratory*, or *Olivella* Church, has a library of 22,000 volumes, open to the public.

Gesuiti, built 1564, has three lofty aisles, and a profusion of marbles and other decorations; and, among the paintings, two by Rosalia the daughter of P. Novelli. In the College annexed to it is a library of 40,000 volumes, with a museum of antiquities medals, etc.; S. Rosa's painting of the Sicilian Vespers, and Caravaggio's Santa Agata.

S. Domenico, a large Doric church of the 17th century. It has a tomb of the Abbé Meli, the poet; an ancient half-Roman cloister; and a Virgin, by Vandyke, at the altar of the SS. Rosario Chapel, adjoining; with some stuccoes, by Serpotta, a Palermo artist of the last century.

S. Francesco d'Assisi, built 1255, is remarkable for the Arabic inscriptions on some of its columns. At S. Lorenzo's Church, near it, is a painting by Caravaggio.

S. Giovanni degl' Eremiti, now a ruin, was built 1132, by King Roger, and has all the characteristics of a mosque, being low and surmounted by several domes, and a central tower.

S. Giuseppe has a fine cupola, and is one of the best churches in the city. Built in the 17th century.

**Martorana*, annexed to an ancient monastery, is in the shape of a Greek cross, built 1113-39, by Roger's admiral, George of Antioch, in a half-Gothic, half-Saracenic style. It has some curious mosaics, among which is a portrait of King Roger, in a Byzantine dress; and the lower parts of the wall are reveted with slabs of marble and porphyry in beautiful patterns.

Santa Zita belongs to an oratory in which is a painting by C. Maratta. There is a Descent from the Cross, by V. Anemelo, in the church.

The *Spedale de' Sacerdoti* is a hospital, in which is a Madonna, by S. del Piombo, with Vandyke's Santa Rosalia. This saint was a beautiful princess of King Roger's family, who retired to the grotto in Monte Pellegrino, and was adopted as the patroness of the city.

In the *Spedale Grande*, or Great Hospital, now used as a barracks, are some frescoes.

The *University*, founded 1447, and revived 1805, has about 600 students; a library of 40,000 vols.; a museum of sculpture, containing marbles found in the island; a collection of Greek, Punic, and later medals; gallery of vases and bronzes; cabinet of minerals, etc. An *Academy of Fine Arts* is annexed to it, in which is a gallery of pictures bequeathed by Prince Belmonte, consisting of works by native and other artists, including Vandyke's Rubens Family

Theatres.—The *Reale Teatro* has five rows of boxes. Another is the Teatro di Santa Cecilia.

The charitable institutions include a large Albergo dei Poveri, or House of Industry, begun 1746; several hospitals; a large lunatic asylum; foundling hospital; a Monte di Pietà, etc.

There are also a nautical school and a veterinary college at Palermo; a chamber of commerce; and law courts, at the *Palazzo di Tribunali*, which stands on the site of a Saracenic villa, and belonged to the Chiaramonte family.

Many of the palaces of the nobility are built in a half-Oriental style, and are surrounded by beautiful gardens. Among the most remarkable are—

Palazzo Trabia, and its collections of antiques, minerals, etc.

Palazzo Torcelli, in Piazza Santa Teresa, richly decorated with mosaics, precious stones, and gilding.

Palazzo Butera and *Palazzo Ventimiglia* are also worth attention.

In the neighbourhood are several villas and other objects of notice.

**La Zisa* or *Ziza*, in the suburb of Olivazza, overlooking Palermo, is a castle in the Saracenic style, square, with Gothic arches, mosaic pavements, arabesque ornaments, and inscriptions. It was built for the daughter of an Emir, and altered by William I.

**La Cuba* (or Kaaba), on the Morreale road, is another Saracenic relic, in the same style as the Zisa, and is used as a cavalry barrack.

The *Favara* (or Maredolce), under Monte Grifone, is another building in same style, and was formerly the residence of William II. A convent of Santa Maria di Gesu near this has a good prospect. Fossil bones of the hippopotamus have been discovered in a cave here.

Near the Cuba is the *Capuchin Convent*, with its church, under which are the unhealthy and ill-smelling vaults of a cemetery, first excavated in 1621. Here the bodies of the deceased brethren are embalmed, and kept in niches or under glass classes, dressed in their clothes and ornamented with flowers. Some bodies of women are also allowed to be preserved here.

MORREALE, or Monreale, 4 miles south-west, up a long ascent, commanding a fine succession of prospects, is an old town (population, 15,638), remarkable for its Benedictine Abbey and the archbishop's church annexed to it. The **Cathedral*, dedicated to the Virgin, is 315 feet long, and is one of the finest in Italy, in that mixture of Saracenic, Greek, and Italian styles, which prevails in St. Mark's at Venice. It was founded, 1174, by William II., the Good. The front is ornamented with mosaics and arabesques, and has two bronze doors by Bonanno of Pisa, 1186.

The interior is divided into three aisles by pillars of granite and different coloured marbles, and the walls are a mass of lovely arabesques, gilding, and early mosaic pictures in costume, of saints and angels, with a colossal figure of Christ in blue and gold at the farther end. Inscriptions in Greek, etc., accompany the mosaics. A modern roof replaces the old one, which, with its mosaics, was destroyed in 1811. Among the monuments are tombs of the founder (who died 1189), and his successor, William the Bad.

From the cathedral or the convent terrace there is a splendid view over Palermo, the Conca d'Oro, and the sea. Captain Forbes says, "There is a fascination and grandeur in the beauties of the Bay of Palermo, which Naples does not possess. On the west side is the Conca d'Oro; and the cliffs of Monte Pellegrino are crowned by the shrine of Santa Rosalia. A vast amphitheatre of mountains backs the bay; their deep blue peaks blending with the lofty spine which traverses the northern shore of Sicily." This convent is richly endowed, and has a fine cloister resting on Gothic arches, and 216 Corinthian pillars, coupled together; a library and paintings by Novelli (or Morrealese), a native artist, and Velasquez of Palermo. There is a sparkling fountain with a very Oriental look. Women are not admitted. About 2 miles farther is another Benedictine house, the

Convent of S. Martino, called *Delle Scale*, from the stairs-like ascent to it, up the hills, through gardens of figs, aloes, olives, etc. It was founded for persons of noble birth. Women are not admitted here. It contains a library, cabinets of antiquities, medals, etc., with some good paintings of Sicilian and other masters. The royal park of Boca di Falco is near this convent. At Piani dei Greci, 15 miles from Palermo, up the winding road to Corleone, is a Greek colony, with a church, etc.

**Grotto of Santa Rosalia*, to the north-west of the city, is one of the great sights of this quarter; standing on the face of Monte Pellegrino, which, under the name of *Ercta*, was defended by Hamilcar against the Romans for 13 years, in the first Punic War. It is an abrupt precipitous mass, something like Gibraltar, 1,980 feet high. A series of steps, called Qa Scala, leads up to the convent and church, which cover the cave in which William the Good's niece, Santa Rosalia, lived and died. Here her body was found and carried to Palermo during the plague of 1624. Her marble statue is adorned with a golden robe. To this sanctuary there is a procession at her festa, from 11th to 15th July.

The Favorita Villa, belonging to the king, and Villa Belmonte, are near Monte Pellegrino. The former stands in a park well stocked with game; and has a fine view of Palermo, the Lipari Islands, etc.

On Monte Catalfano, above this, are the remains of the Phœnician town of *Soluntum*.

GARIBALDI AND THE EVENTS OF 1860.—In the early part of this year an insurrection broke out in Palermo, prematurely, in the Convent of La Gancia, which was betrayed to Miniscalco, the minister of police, by a monk, and stifled; but 10,000 insurgents were called into existence, who spread the flame of revolt over the island. The garrison was increased to 28,000, and the city placed under siege. When Garibaldi heard of it, he determined to turn it to account. "I never advised this Sicilian movement," he said, "but since our brethren are fighting, it is my duty to go to the rescue." His motto was, "Italy and Victor Emmanuel!" After his landing at Marsala, and the victory of Calatafimi, he marched to Palermo with his handful of veterans, assisted by the inexperienced *squadri* or volunteers. He found the two roads on this side (the south-west), defended by 6,000 Neapolitans, posted at Monreale, and 4,000 at Parco. He feigned a retreat to Corleone, and by a flank movement of 27 miles through difficult passes in the hills, he entered Palermo on the east side; and taking the royal troops by surprise, he carried Porta di Termini and the lower parts of the city; the fleet firing on the town from the harbour. By night Garibaldi reached his head-quarters in *Piazza del Pretorio*, and had occupied all the town, except the Royal Palace and the Mole. He also took possession of the Bank, with 1¼ million in cash.

General Lanzi, the Neapolitan commander, continued to bombard the town for several days from the Castello, or Citadel, and at last only ceased firing by the intervention of Admiral Mundy, of H.M.S. *Hannibal*, when Garibaldi had not nine

cartridges a man left. This armistice led to nothing, but Garibaldi took the opportunity to construct barricades, and the bombardment was renewed. The *squadri*, or armed volunteers, were led to the attack by Garibaldi's chaplain, Father Pantaleo, with a sabre in one hand and a crucifix in the other. Garibaldi was continually exposed to showers of balls and shells. At length he sent word to Lanzi that he had 200 prisoners, and that one should be shot for every shell fired by the garrison. On the 30th, Lanzi proposed to negotiate on the English Admiral's quarter-deck; and the day after a convention was signed, and followed by an indefinite prolongation of hostilities. On 7th June, Palermo was evacuated by the Royalists, twenty-six days after Garibaldi's arrival in Sicily.

About 1,300 shells and shot had been thrown into the town by the citadel and fleet; a whole district, 1,000 yards long by 100 wide, was in ashes; the Carini and Pordanaro palaces were burnt; Santa Catarina, Martorana, Santa Maria Incoronata, and other convents were ruined; and the atrocities of the Neapolitans were reported by Admiral Mundy to be "frightful." After gutting the royal palace, and out of mere spite burning what they could not carry away, they embarked on the 19th for Messina. Garibaldi lost 400 of his veterans in the contest, but he was joined by 2,500 men under Colonel Medici and Major Corte. Some of them were sent through the middle and along the north of the island, to assist in reducing Milazzo, Messina, Lira, Casa, and Augusta, the only places which remained under the Neapolitans.

Garibaldi was at Palermo again in 1862, in spite of the government, who disavowed his ill-advised projects against Rome. He gave a toast, "Rome or death, but Rome with Victor Emmanuel," and marched hence with 2,000 followers to Catania and Aspromonte, where he was captured.

About 15 miles north-north-west of Palermo is *Ustica*, a volcanic island, about 5 miles in circuit, with traces of lava, basalt, scoria, etc. Population, 1,200. It has a fort built for defence against the Turkish Corsairs. Corn, wine, and cotton are its products.

ROUTE 41.

PALERMO, TO MESSINA, BY THE NORTH COAST, *VIA* BAGHERIA, TERMINI, PATTI, MILAZZO, ETC.

The distances are in Sicilian miles. For English subtract one-fourth, as a Sicilian mile is about three-quarters of an English mile.

	Miles.		Miles.
Bagheria	8	Giojosa	116
Termini	24	Patti	124
Cefalù	48	Trappeto	133
S. Stefano	72	Barcellona	142
Santa Agata	91	[Milazzo 6 miles.]	
Terrannova	94	Spadafora	155
Capo d'Orlando	103	Fondaco	164
Brolo	110	Messina	172

From Porta Felice, a railway, 8 miles long, follows a road along the coast, to

Ficarazzelli Station, 5 miles; and thence to

Bagheria Station, or *Bagaria*, where many of the wealthy inhabitants live. Population, 10,977. Here are *Villa Trabia*; *Villa Butera*, with its hermitages and wax figures; and *Villa Palagonia*, which was noted for a number of eccentric statues in the grounds, many of which have been removed.

TERMINI (population, 23,193), in a pleasant spot, overlooking the sea, is some miles from the ancient *Thermæ Himerenses*, or Baths of Himera, at the mouth of the river Termini, which flows down from Monte S. Calogero (or S. Caloiru), a mountain in the interior range, 2,670 feet high. The *baths* of mineral waters from which it took its origin, are still used.

The ancient Greek city was destroyed by Hannibal, to revenge the death of Hamilcar; and the modern town suffered from the French in 1337. The churches and convents contain mosaics and pillars from the old Roman city (which succeeded the Greek one), and several inscriptions, medals, terra cottas, etc., are in the Museum of the *Casa Communale*, or Town Hall. There are remains also of a Roman amphitheatre, of the Aqua Cornelia aqueduct, four miles long, and some tombs. Tunny fish, anchovies, sardines, and the best wheat in the island, are among its productions.

CEFALÙ (population, 11,183), the ancient *Cephalœdis*; of which several fragments, such as columns, mosaics, etc., are to be seen in the Matrice *Cathedral*, a Gothic structure, built by Roger of Sicily, in gratitude for his deliverance from shipwreck, 1131. It is 230 feet by 90 feet, and has two west towers and fine cloisters. It stands above the town on a tall cliff, visible from a long distance along the coast. Good oil is one of its productions. Some miles inland is Monte Madonia, said to be nearly 6,000 feet high.

S. STEFANO. Hence to Santa Agata the road passes through forests of oak.

BROLO (population, 1,079), on a cliff over the sea, surmounted by an old castle. About 7 miles to the left is Cape d'Orlando. Volcano and the other Lipari Islands are visible.

PATTI (population, 6,930), has a cathedral, which holds the tombs of Roger's two wives. Here Garibaldi, after a temporary visit to the mainland, landed 18th July, 1860, in his march to Barcellona and Milazzo. From this place three active volcanoes are seen—Etna, Volcano, and Stromboli.

OLIVERI, a small village noted for its olives. Here are an old castle of Prince Oliveri, and the hermitage of Madonna del Tonnaro, on a high rock; so called from the ancient city of *Tyndaris*, founded 394 B.C., and destroyed by the Saracens. Parts of its walls, etc., are left; and part fell with the cliffs, on which it was perched, into the sea.

BARCELLONA, near the river Cantone, was the head-quarters of Colonel Medici, while watching the Royalists before the battle of Milazzo.

MILAZZO or MELAZZO (population, 12,044), on the neck of a granite peninsula, which stretches out north, 4 miles long and ½ to 1 mile broad, and 100 to 700 feet high. It terminates in Cape Milazzo or Blanco, near which Duilius obtained a naval victor

over the Carthaginians. The town is well built on the strip below the castle, which commands it and the isthmus, and with its Norman towers, etc., was strengthened by the English upon its capture from the French, after a siege of six months.

Here Garibaldi fought a successful battle with the Neapolitans, in 1860, which secured the possession of Sicily. The Royalist General, Bosco, a Sicilian by birth, who held the town, had 6,500 picked men and 12 guns, opposed to 4,400 and 3 guns, on Garibaldi's side. Colonel Peard ("Garibaldi's Englishman,") Colonel Dunne and Major Wyndham took part in the fight.

Colonel Peard commanded the *picciotti*, or undisciplined riff-raff of the native volunteers, who had never been under fire, and were unwilling to face the enemy. Peard brought them up with his sword, hitting away right and left; and when this was not enough, he laid hold of them and tumbled them over the walls, heels over head, right in on the Neapolitans, who were so scared at the sight that they took to their heels crying "*Volano, volano*",—They fly, they fly. Bosco fought well, and Garibaldi bought his victory with the loss of 800 of his small force. He himself was nearly cut down in a sudden dash of cavalry, but was saved by Missiri's revolver. Being asked to write a bulletin of the battle he said, "The best thing you can say is, that the fight began in the morning, and by the evening we had the town." Bosco was driven into the fort, which being shelled by the war steamer *Tuskori* or *Veloce* (which had come over to Garibaldi), gave in the next day.

Captain Forbes relates that Garibaldi while waiting for the assault, finding his shirt soiled from fighting, took it off, washed it in the brook, and hung it on the bush, and remained sitting barebacked while he eat his meal of fruit and bread, and smoked his cigar. When his shirt was dried he went on board the *Tuskori*, to direct the fire on the fortress. A quantity of ammunition, 30 guns, and other arms in the castle, proved a most valuable prize to Garibaldi.

This battle decided the possession of the Island. General Clary, at Messina, agreed to give up that city (not the citadel), and Syracuse and Augusta were evacuated. Here Count Litta met Garibaldi, with a letter from Victor Emmanuel, urging him not to land in Calabria, but to be content with Sicily; advice which Garibaldi respectfully declined to follow.

The road from Milazzo follows the coast to Spadafora (population, 3,146) and Gesso; and then winds over the Pelorus mountain to Messina. From the top of the road, 1,610 feet high, there is a very fine prospect of land and sea. These mountains, which are shelly limestone on a base of granite, terminate in Faro Point or Cape Peloro, where there was formerly a Temple of Neptune, now replaced by a tower and lighthouse.

MESSINA.

Hotels.—De la Trinacria; La Vittoria; Di Parigi; l'Europa. Room, 4 carlines; table d'hôte, 7 carlines. At first called *Zankle* (a sickle) by the Greeks, from the shape of its harbour, afterwards changed to *Messene*, when a colony of Messinians from the Peloponnesus settled here. The Romans made it their capital of the island. Population, 100,447. *British Vice-Consul*, J. Richards, Esq.

Steamers to Catania, Palermo, etc., and to Reggio, Naples, and Malta. See *Bradshaw's Continental Guide.*

Though an old town, Messina has suffered so much from earthquakes, that it has few signs of antiquity, most part of it having been rebuilt since the earthquake of 1783, which swallowed up 40,000 persons in the city and its environs. These comprise the Ringo, Boccetta, S. Leo, Zaera, and Porta di Legni. It is an archbishop's see and the head of a province, and forms an amphitheatre resting on the shore and half way up the hill behind it. From this it looks on the harbour and the beautiful Faro, or Strait of Messina, which is here four miles wide to the opposite coast of Calabria. It is traversed by five small fiumare, or water courses, and two main streets—the Corso and Strada Vittorio Emanuele, with the sea at one end and Monte Pelorus at the other.

A quay of handsome-looking houses, close to the water, is the chief promenade, whence a fine panoramic view is obtained of the Aspromonte Mountains and the sea, terminated on the north by Faro Point, at the north-east corner of Sicily, 6 miles distant. The Flora Gardens is another favourite resort. Near this quay stood the Palazzata, built by Emanuele Filiberto, of Savoy, and razed in 1783. The harbour, two miles in circuit, is bounded on the south-east by the semi-circular strip of sand called Terra Nova, which gave the town its first Greek name. Here are the citadel, lighthouse, and Castle of S. Salvatore.

The Charybdis, or whirlpool of the old poets, is near this point, according to some writers, being about 12 miles from Scylla on the Italian shore; but some place it at Cape Peloro, immediately opposite, where the Faro is narrowest. Two other forts—Gonzaga and Castellaccio—overlook the town. A pier, 800 paces long, protects the basin within the harbour. Large quantities of pesce-spada, or swordfish, are caught here in May and June with the harpoon, the water being of the most transparent clearness. It is also noted for its morena or eels, its fields of white clover, its beautiful walks, and prospects. Living is cheap; houses are large and good; and it has greatly improved since the annexation; robbers have been put down, and schools, gas, etc., established.

On the quay is a Fountain of Neptune, supported by two monsters, for Scylla and Charybdis, by Montorsoli. In the Piazza della Annunziata is a bronze of John of Austria, by Calamech, a native artist. A statue of Ferdinand II., in a square then named after him, was pulled down in 1860. The Cathedral Square has Scrpotta's bronze statue of Charles II. on horseback, and a fountain by Montorsoli (1547), surrounded by mythological sculptures.

Cathedral, built by Roger and his son Ferdinand, was originally Gothic, but has been spoiled by frequent restorations. A campanile stands detached from the church. It is cased in black and white marble, and ornamented with mosaics, bas-reliefs, and paintings. Some good carvings surround the middle one of its three doors. It contains twenty pillars from a more ancient building; a high altar adorned with precious stones; and a pulpit carved by Gagini. They boast here of a *sagra littera*, or autograph Letter of the Virgin, translated into Greek, by St. Paul, from the original Hebrew in which it was written, in answer to a communication from the Messinians. It is dated "ex Hierosolymis anno filii nostri XLII," and is believed to be the invention of C. Lascaris, the founder of the library here; but its authenticity has been stoutly defended by the Jesuit, Melchoir Inchofer, in a solemn folio, 1629. A festival in its honour is celebrated 5th June.

The *Crociferi*, *S. Giovanni Decollato*, and *S. Giuseppe* churches, contain paintings by M. A. Caravaggio. That of *S. Stefano* has paintings by P. de Caravaggio, and the graves of the Frenchmen who were massacred at the Sicilian Vespers. The church of

S. Francesco d'Assisi, rebuilt 1721, has a bas-relief by Gagini; a St. Francis receiving the Stigmata, by the father of Antonello da Messina; and the remains of Frederic III. of Aragon, buried under an ancient sarcophagus.

S. Domenico has a marble Virgin, by Calamech; a bas-relief by Gagini; and a Nativity, by A. Riccio (about 1570); an artist who disposed of a free-spoken critic on this work, by shooting him.

Madonna della Scala, rebuilt in the 14th century, is a mixture of the Saracen and Norman.

Nunziata de' Catalani is an ancient mosque converted into a church, long before the 12th century.

S Gregorio, attached to a nunnery which commands a fine view, has a Madonna, by Antonello da Messina.

Santa Maria de Graffeo, is the church or cathedral of the Greek Archpriest of Sicily. Here is a bas-relief by Della Robbia, with a library of Greek MSS., etc., founded by C. Lascaris.

At the *Capuchin* Church, on Monte de' Capucini, outside the town, is a Nativity, by M. A. Caravaggio. This is also a fine point of view.

The University has a library of 20,000 vols., and includes a royal college, or Accademia Carolina. Other buildings are the royal palace, the archbishop's palace, palace of the Senate, college for clerical students, two theatres, hospital, loggia or exchange, arsenal, etc. Giuvara, the Turin architect, was a native of Messina.

The Vara festival, when the Assumption and the victory of Count Roger over the Saracens are observed, takes place 15th August. The *Fata Morgana* (*i.e.* Sea Fairy), otherwise the mirage, is observed here occasionally, when a particular state of the atmosphere over the sea brings distant objects into view or places them in a distorted and inverted position.

At Faro Point, the Strait is only 3,300 yards wide, but very deep; and the current runs strong, especially with a southerly wind. The old kingdom of the two Sicilies was called "Dominij di quà dal Faro," and "Dominij di là dal Faro," *i.e.* the dominions on this side (Naples) and that side (Sicily) of the Faro.

In 1860 Garibaldi, after the convention with Naples made Messina the base of his operations against the mainland. Fathers Gavazzi and Pantaleo helped the cause by preaching in the open air. Two of the General's attendants were ecclesiastics—Gusmaroli, who had served as chaplain to the Mantua Volunteers, and afterwards fought against the French at Rome, in 1849; and Frosciantì, a Capuchin friar. Faro Point was the head-quarters of his flotilla of fishing boats for crossing over to Calabria. By the convention, the sea was open to both parties; so the cruisers did nothing but watch the Strait.

Here Captain Forbes, who joined as an amateur, found Garibaldi in a little room like a cabin, with a trestle bed, two stools and a box, no table, a sword on one nail, and a spare shirt and trousers on another. The visitor sat on a stool, while his host took a corner of the bed. Deputations came to Garibaldi, inviting him to cross. On the 8th August he sent Missiri to surprize Altafiumara, a strong well-built fort, opposite Faro, with 200 picked men. They failed to take it, but got on to Aspromonte which overhangs Reggio, spreading the revolution; and were joined by 2,000 Calabrians. The Neapolitans, under General Briganti, did not dare to attack him. The king was so alarmed that he sent a mission to Turin, proposing an alliance with Sardinia; and a proposal was also made secretly to Garibaldi offering him the use of 50,000 Neapolitan troops and the navy, to conquer Venice, if he would only be content with Sicily.

The first detachment of the expedition which annexed Naples to the Italian Crown, embarked from Taormina on 18th August; and Garibaldi soon followed with the rest of his forces. He left Sicily quiet and peaceable. The officials took the oath to be faithful to Victor Emmanuel, and kept it; taxes were paid, property was safe, and there were no signs of reaction.

The Citadel of Messina was finally given up in March, 1861, after four days' firing, subsequent to the fall of Gaëta.

ROUTE 42.

PALERMO, TO ETNA, MESSINA, BY THE SOUTH AND EAST COASTS; *VIA* MARSALA, MEZZARA, GIRGENTI, TERRANOVA, SYRACUSE, CATANIA, AND TAORMINA.

The distance is in hours' riding (three to four miles an hour); and will take from 16 to 20 days

	Hours.		Hours.
Partinico	5¼	Licata	3½
Alcamo	3½	Terranova	5
*Segeste	3	Caltagirone	7
Trapani	6¾	Leontini	9
*Marsala	6¾	*Syracuse	9
Mazzara	3½	Scaro d'Agnuni	6½
Castelvetrano	2	*Catania	4½
*Sclinonte	2½	Trizza	2
Sciacca	4½	Giarre	3½
S. Pedro	4½	Francavilla	3
Siculiana	2½	Giardini	3
*Girgenti	3½	*Taormina and Messina	10
Palma	3½		

From Palermo the road passes among the hills, with occasional views of the sea, to

PARTINICO (population, 15,658), which has a Capuchin Convent, with a sepulchre full of dried skeletons. To the north, a few miles, is CARINI, the modern successor of *Iccari*, an ancient town destroyed by Nicias, and the birthplace of the beautiful courtezan Lais, who became one of his captives.

Following the road, a prospect is obtained over the Bay of Castellamare, and of the hills beyond it, extending to Capo S. Vito, which is marked by a castle-looking church on the top.

ALCAMO, which the Sicilians call *Arcamu*, is a Saracen town (population, 20,528), as its name indicates, founded in the 9th century. It is a long street of churches, convents, and red brick houses, having a gloomy Moorish look, and stands under Monte Bonifacio. Here Ciullo, a native poet, wrote pieces in the Sicilian tongue, in the 12th century.

CALATAFIMI (population, 9,603) was the only town on the island, except Sperlinga, which spared the French inhabitants in the massacre of the Sicilian Vespers. It is noted for its good cheese. Standing among the mountains, where the roads converge, it is a place of great natural strength, with ruins of Saracen, Norman, and Spanish buildings. Here Garibaldi obtained his first victory over the Royal troops, on 15th May, 1860, on his advance from Marsala. The town was defended by 3,600 Neapolitans, and eight guns, under General Landi. Garibaldi had about 1,000 men, and six pieces of cannon, and was assisted by 1,200 squadri, or inexperienced native volunteers. After three hours' fight the Royalists were beaten, with a loss of about 200 on both sides, and Menotti Garibaldi was wounded. This was announced as a "victory" at Palermo.

To the north of this are remains of the Greek city of *Segeste*, or *Egeste*, which, for its fidelity to the Romans in the Punic wars, was presented by Scipio with a celebrated colossal statue of Ceres. The proconsul Verres took it away, and this was one of the charges brought against him by Cicero, *In Verrem*. Segeste was destroyed by the Saracens in the 9th century. It has some good sulphur springs. There are remains of the walls, and of a Theatre (with 20 rows of steps) of the ancient city, in a perfectly solitary spot among the hills; but the most remarkable relic is a *Temple of Ceres*, or Diana, which stands facing them across the valley. It is in the Doric style, 175 feet by 73, and each of its 36 columns is 28 feet high, and still in good preservation, though the temple bears the marks of having never been completed. The port of this old city is now the harbour of Castellamare, of which the Temple commands a view.

To the right of the road, near Trapani, is Monte S. Giuliano, the ancient *Eryx*, on which is the Madonna di Trapani, a much venerated marble statue, brought from Cyprus.

TRAPANI (population, 30,337), under Mons Eryx, is the ancient *Drepanum* (a scythe), a fortified and comparatively well-built town, with several well-furnished churches; a Capuchin convent over a dead house, containing the bodies of deceased brethren; a public library or Biblioteca Fardelliana, in the town hall, which is a handsome building, faced by statues of Philip V. and Victor Amadeus; a college; several palaces, and a fort. It stands on a peninsula facing Farignana and other islands of the Ægates group, and behind it rises the mountain, 2,200 feet high, once crowned by the famous temple of *Venus Erycina*, which rivalled in splendour that of Paphos, and was imitated by another at Rome. The convent and village of S. Giuliano occupy the site of *Eryx*, which Hamilcar destroyed, and then moved its inhabitants to Drepanum, on the sea-shore below, where Anchises died, according to Virgil, who styles the coast "illætabilis." There are no remains of it, but Venus's pigeons still haunt the neighbourhood. Near the prison and the pits, called Pozzo di Venere, there is a magnificent prospect. The harbour of Trapani is a good one, and is guarded by the Columbara Tower to the west. Good sumach, salt, tunny, anchovies, and coral are among the products; and it has a reputation for making good cameos.

FAVIGNANO (ancient *Ægusa*), the largest of the Ægades or Ægates, a group of islands now belonging to the Palavicini family of Genoa, is 6 miles long, and about 10 miles from the coast. The prison of Santa Caterina crowns the top of its highest hill, 1,200 feet above sea. Tunny fish are caught here, and the *fata morgana* is sometimes seen. Here the Romans defeated Hannibal in a sea fight, and ended the second Punic war.

LEVANZO (ancient *Buccina*) is about 3 miles long, and 8 miles from the land. It is hilly, and produces corn, wine, and oil.

MARETTIMO (or *Hiera*), about 25 miles distant, is another state prison, with a hilly surface.

Leaving Trapani, there is a road for vehicles on to

MARSALA—(*Hotels;* Leone; Secondo Leone—population, 28,939), a bishop's see, near Capo Boeo, and a small river on the site of *Lilybæum;* now the depôt for Marsala wine. The old port, from which Scipio embarked for the second Punic war, was destroyed by Don John of Austria, in the 16th century, to keep the pirates out of it; and a new harbour was made in 1806 for the wine trade. It is sandy, but sheltered by an island. Near this is the ancient *Motya* island, now Longa, which was a Phœnician and Carthaginian settlement. Some traces of aqueducts and tombs remain at Marsala, and in the town hall is a Punic inscription. It is 90 miles to Cape Bon. *British Vice-Consul*, B. Ingham, Esq.

Marsala wines came into notice in 1802, when Nelson introduced them into the fleet. There are six wine stores here, four of which are English houses. Woodhouse's, the largest, looks like a long, low castle, and as many as 20,000 pipes are kept in stock. "The vineyards extend along the coast for about 24 miles, and 12 miles inland. The soil is very similar to that of Xerez, an absorbent spongy substance, loose, always fresh and open, not caking. An impression prevails that Marsala is grown on a volcanic soil, and has a sulphureous flavour, but there is no sulphur within 50 miles of the places where it is produced; not even in France is more attention paid to the vines than in many of the vineyards in this district. If the demand arose there would be little difficulty in making double the present quantity, for there are thousands of acres suited to the vine"—(Shaw's *Wine, the Vine, and the Cellar*). Sometimes it is called Bronte, from Nelson's estate under Mount Etna; and it is shipped in considerable quantities to Marseilles and Cette, to assist in making up sherry and Madeira.

Here Garibaldi landed, 11th May, 1860, with a force of 1,007 men and six guns, having embarked at Genoa in two steamers, the *Piemonte* and *Lombardo*. He was chased by two Neapolitan war steamers, which came in sight when all his force were safely landed. Two English men-of-war, H.M.S. *Argus* and *Intrepid*, being present, they contented themselves with a distant cannonade, setting fire to the vessels which Garibaldi had abandoned. With his small force of veterans he was now face to face with 50,000 Neapolitan troops and a fleet of 900 guns dispersed round the coast. He soon proceeded to hoist the tricolour and assume the dictatorship of Sicily.

MAZZARA (population, 8,688), an old Saracen town, with a cathedral, having nine old marble tombs in it, a castle, and other buildings. Count Roger had a palace here. It gave name to one of the old divisions of the island, Val di Mazzara.

CASTELVETRANO (population, 14,540), or "Casteduvitrame," as the Sicilians call it, on a rock, is an old town with an old castle. It has some pictures in the churches of S. Giovanni and S. Domenico, and palaces of the Monteleone and Terranuova families.

A few miles south are remains of *Selinonte* or *Selinus*, about half way towards which you pass Campobello and the *Cave di Cusa*, the quarry from which the marble was taken to build this ancient and flourishing Greek city, which took its name from the wild parsley which grows here among the dwarf palmettos. It was one of the last places held by the Saracens, and was finally razed by the Normans.

A tower, called Torre dei Pulce, marks part of the site; and round this are heaped remains of the city walls, of an amphitheatre, etc., and of three *temples* in the Doric style; one of which (dedicated to the Sun) was upwards of 300 feet long, though never finished. It is said to have been interrupted by an earthquake. Only one column is left standing; but great pieces of capitals and entablatures, and blocks of masonry are dispersed about. A solitary stone which was being transported hither, remains where it was placed 2,000 years ago. These remains were examined by Messrs. Angell and Harris, in 1823, at great risk. Mr. Harris died of the malaria. Some fragments are in the museum at Palermo. Traces of a way down to the fort are also noticed.

Cross the Belici, the ancient *Hypsa*, where Timoleon defeated the Carthaginians; and pass through aloe, olive, pistachio, sumach, almond, and other trees; on to

SCIACCA (population, 14,614), on a steep cliff, near the *Thermæ Selinuntiæ*, or hot sulphur springs, under Monte della Giummara, which rises above it. These springs are good in paralysis, skin deseases, etc.; and remains of ancient baths, and pipes are still visible near them. There are several decayed palaces and buildings. It was the birthplace of Agathocles, and was celebrated for its vases. Pottery of a light porus kind is still made here.

Much corn is stored here for exportation in large caves hollowed in the cliff; and it has also a trade in sardines, pistachio nuts, etc. About 20 miles south-west is the site of *Graham's Shoal* or Julia Island; a volcano which suddenly rose out of the sea in July 1831, and disappeared as suddenly at the end of the year. About 50 miles farther is PANTELLARIA, the ancient *Cossyra*, two-thirds of the way to the African coast. It is a fertile island, about 35 miles in circuit. Population, 8,399. The smoke of its volcanoes can sometimes be distinguished. Near it are Linosa and Lampedusa. All three belong to Sicily.

SICULIANA (population, 5,981), near the river Platani, the ancient *Halycus*; at the mouth of which are the ruins of *Heraclea*, or Minoa.

GIRGENTI,

Population, 16,412, stands above the ancient *Agrigentum*, on a hill, 908 feet high, where the Greek citadel stood; and though it boasts of 45 churches, the present town has little worth notice, except the Cathedral, which was built by the Normans out of a Temple of Minerva, and has a Madonna, by Guido, with an old sarcophagus now used as a font, marked by an ancient bas-relief of a Boar-hunt. Sulphur is exported. Its walls and the pier of its harbour are built with stones from the old city. *British Vice-Consul*, J. Oates, Esq.

The Greek city of *Acragas* was founded six centuries before Christ, and was beautifully situated under the hills, on a slope to the river. It fell successively under the power of Phalaris, the tyrant, whose brazen bull is so celebrated; of the Syracusans and Carthaginians; of Timoleon, and then of the Romans, who sent 25,000 of its population into slavery. At one time it numbered 200,000 within the walls, which were nine or ten miles in circuit, and were nearer the sea than the modern town. It was famous for its wealth and luxury; so that Empedocles, the same who threw himself into Etna, and was born here, said of his townsmen that they "built as if they were to live for ever, and feasted as if they were to die to-morrow."

Its antiquities consist chiefly of the remains of temples, now lying about in ruinous heaps, and of which only the ground plan can be traced. They rose one above another on the slope of the ridge. The most important was the **Temple of Jupiter Olympus*, or Palazzo dei Giganti, which was the largest in Sicily, and the largest Greek tempie in the world, after that of Ephesus. It was 340 feet long, 60 broad, and 120 feet to the peak of the tympanum; and was surrounded with Doric pillars 30 feet apart, and half built into the wall; each shaft being about 13 feet diameter, and 6½ feet high, with flutings deep enough to hold a man in the hollow. Only the basement of this temple, with two enormous capitals of its pillars, and fragments of three caryatides, which were 36 feet high, are to be seen.

The Temple of Juno Lucina had 34 columns and was 122 feet by 54 feet; part of one row is left. The Temple of Concord, of the same size, is incorporated into St. Gregory's church. These two stand on the rock above the plain. Of the Temples of Esculapius and of Castor and Pollux, three columns each are left. The former contained a statue of Apollo which Verres took from the town. One column is left of the Temple of Hercules. At the Convent of S. Nicholas is a fragment called the Chapel of Phalaris.

Near the Temple of Jupiter are traces of the public fishponds which were one mile round and 30 feet deep. They were excavated in the rock by Carthaginian slaves taken at Himera, but are now turned into an orchard. The Tomb of Theron was a pile, 25 feet square, in two stories. The city walls cut out of the solid rock are traced, and there are remains of two arched gates. A citadel is said to have been built here by Dædalus, after he fled hither from Crete. Among the stones lying about are two great blocks, 60 feet by 20; of a hard reddish brown sandstone full of oyster and cockle shells. Girgenti was the first place taken by the Saracens in their invasion from Africa, 827. At *Macaluba* and *Bissama*, 4 to 6 miles, are mud springs, which rise into little hillocks and throw up marly slime to the height sometimes of 100 feet. *Aragona*, with its castle, is in an almond plantation; and *Casali dei Greci* is a Greek colony, settled here in 1486.

PALMA or Parma (population, 12,879), in a fruitful but level tract of country, intersected only by mule tracts, and rivulets. It grows good almonds. Sulphur is exported from this; and from

LICATA, or *Alicata* and *Leccata* (population, 15,718), a port at the mouth of the Salso or *Himera*, on the site of the ancient *Phintia;* with a castle hanging on the sea, and the remains of a building called the Castle of Phalaris, on Monte Licata, a hill adjoining, formerly called *Ecnomos*, where the tyrant used to keep his brazen Bull. This statue, cast by Perillus an Athenian, was so contrived that the voice of any one inside it would sound like the bellowing of a bull. He brought it to Phalaris, showing him how he might shut his enemies in the bull and then set it on fire; and the story goes that Phalaris ordered the first experiment to be made on the sculptor himself; and that Phalaris was at last put to death in his own bull. This Bull was taken to Carthage by Hamilcar, and brought back by Scipio Africanus. *British Vice-Consul*, L. A. Thompson, Esq.

TERRANOVA (population, 10,793), founded by Frederick II., in the 13th century, out of the ruins of *Gela*, has a trade with Malta in corn, oil, macaroni, through its port, which is at the mouth of a *fiumare* or small river. Æschylus died at Gela.

From Terranova, two routes may be taken to Syracuse:—1st, towards the coast, by Vittoria, Modica and Noto, about 80 miles. 2nd, over the hills, by Caltagirone, Palagonia, Lentini, 80 miles.

1st.—VITTORIA (population, 12,529), is a great place for cattle and bees. To the south on the coast is SCOGLIETTI, on the site of *Camerina*, near a small lake, which is sulphurous and bubbles up in some places.

MODICA (population, 30,875), yields the best cattle, wool, cheese, and butter, in the island. At ORDICA, near this, are some caves hollowed in the face of the cliffs for some distance, which it is supposed were once inhabited.

NOTO (population, 12,529), or *Notu*, the head of one of the seven provinces of the island, rebuilt since the destruction of an older town by the earthquake of 1693. It was the last place held by the Saracens (1090). It gives name to one of the three popular divisions of the Island, named *Val di Noto:* the whole of which belongs to the tertiary formation and consists of shelly limestone and marl; the shells being those of species still found in the neighbouring seas. About 18 or 20 miles from this are Cape Passaro and Porta Palo, at the south angle of Sicily. The way to it crosses the Abisso, or *Eloro*, near the site of *Elorum*, and passes a half-ruined pyramid, called Pizzuta, about 30 feet high, near the Falconara or *Assinaros;* which is said to mark the spot where Nicias was defeated by the Syracusans. Cape Passaro, or Passero (ancient *Pachynus*), is a little volcanic island, with a fort on it, 60 miles from Malta.

From Noto to Syracuse, we pass

AVOLA (population, 10,754), where the Canna mele or *Sugar-cane* grew until lately. Cross the Passibili, at the mouth of which Demosthenes, the General of the Athenians, was defeated. Near the Anapo or Garzia, which runs into the Bay of Syracuse, and produces the papyrus, are two columns 6½ feet diameter, and other fragments of the *Temple* of Jupiter Olympus. It contained a fine statue of the god, with a gold mantle, which Dionysius exchanged for one of linen. Verres carried off this statue. The Anapo is the scene of Theocritus's poems.

2nd.—The route by Caltagirone to Syracuse is across some picturesque hills, to be done only by mule or horse.

CALTAGIRONE or CARTIGIRUNI (population, 23,674) is in the mountains, 2,050 feet above the sea, on two hill tops, joined by a bridge, and is reached by a winding, and difficult road. It contains many churches and convents, town hall, a lyceum, theatre, and several palaces. Terra cotta figures, in native costumes, may be got here. Etna is in view. From this there is a direct route to Noto and Syracuse, *viâ* the wild and picturesque valley of the Canzaria, to Vizzini, Buccheri, etc. At Vizzini is a bed of oyster shells, twenty feet thick, between beds of lava above and below it; a curious and interesting fact for geologists, which is referred to by Lyell.

PALAGONIA, or Paluunia (population, 4,616), on a tract of lava. At Favarotta is a lake, from which issues carbonic acid gas.

LENTINI (population, 7,962), the ancient *Leontium*, on a picturesque cliff, near the Beviere or Lake of Lentini; the largest piece of water in Sicily, about eighteen miles in circuit, from which the Foglia runs down to the sea. Saltpetre is found in the caves near Lentini, which is 12 miles from Augusta, 26 miles from Catania, and 24 from Syracuse, *viâ* Priolo. When the Leontines were threatened by

the Syracusans, they sent for help to the Athenians, who thereupon fitted out the expedition under Nicias, which terminated so fatally.

SYRACUSA, OR SYRACUSE,

Hotels.—Locanda del Sole; Locanda Vittoria; Albergo d'Italia; Bella Parigia.

Now a decayed town, with a population of 19,401, is all that remains of the ancient *Syracusæ*, which was the capital of Greek Sicily, and one of the largest and most flourishing cities of the old world. It had a population of 100,000, even down to the 9th century, when it was wasted by the Saracens. The modern town is confined to the peninsula or island of Ortygia, about one mile long, between the Great and Little harbours, which was an island till joined by a causeway to the main land. Here the ancient Greek city originated, and gradually spread itself round the Great Harbour and along the neighbouring coast, until Syracuse, with its suburbs of Acradina (on the rocks, to the east, overlooking the present town), Tyche, Neapolis, Epipolæ, Olympeium, and Dascon, covered a space 6 miles by 4, and about 25 miles in circuit.

These suburbs formed distinct towns, or wards, divided by walls; the sites of which are now naked rock, with few remains, except occasional traces of walls and streets. The Hexapylon or six-gated wall round Epipolæ was built by Dionysius the Elder, in twenty days, 60,000 men being employed.

Modern Syracuse is a bishop's see, with several churches, convents, etc., in its narrow crooked streets, which are shut inside walls built along the edge of the peninsula. The principal street, called Maestrana, is the chief promenade. It has a Cathedral, which was a Temple of Minerva, 185 feet by 75 feet; S. Paolo, on the site of a Temple of Diana, two columns of which are seen in an adjoining house; St. Philip, standing over a bath; and a Museum, containing a public library, and a collection of vases, inscriptions, coins, etc., with a Venus (found 1804) and Esculapius. At the west end of the peninsula is the Castello di Miniace, founded in the 11th century. Near this, close to the wall on the side of the Great Harbour, is the *Fountain of Arethusa*, which was supposed to communicate with the Alpheus, at Olympia, in Greece, 500 miles distant. It is now a brackish pool; and about eighty yards in front of it, a fresh water spring, called Occhia della Zelica, rises up through the salt water of the harbour.

This harbour is 2 miles by 1, with an entrance three quarters of a mile wide. On the west side is the Scoglio del Trofeo, or Trophy Rock, near which the Athenian galleys were defeated in their famous attempt to subdue the city, under Nicias, 414, B.C., which resulted in the destruction of their army of 40,000 men, with their fleet of two hundred triremes, and the execution of their leaders. In 1798, Nelson sailed in here, and found good anchorage. The Little Harbour, to the east, was called Portus Marmoreus, from being paved with marble. *British Vice-Consul*, C. Azzopardi, Esq.

ANTIQUITIES.—In addition to those above mentioned are the following:—A **Theatre*, hewn out of the rock, under the heights of Acradina and Tyche the Via Sepolcrale, bordered by cave-tombs, leads to the upper edge of it. Part of the materials were used by Charles V. for buildings in the town. Its 42 rows of seats are overgrown with poplars, etc. Some Greek inscriptions remain. To this theatre blind old Timoleon used to be brought to give the people the benefit of his advice in their public meetings. The water of the aqueduct, which comes from Monte Crimiti by a tunnel, falls into this excavation in its way to the town.

The **Amphitheatre*, or Fossa del Granati, was also cut in the rock, and was about 225 feet by 140, being a Roman work of the time of Augustus.

Near these is one of the *Latomia del Paradiso*, an ancient marble quarry, 60 to 80 feet deep, planted with orange and other fruit trees; and close to it is a cave called the **Ear of Dionysius*, 64 feet by 178 with curved sides, producing an echo. The sounds were collected into a small cell or tympanum above, where the tyrant used to plant himself to overhear the talk of his prisoners. Another quarry is called Latomia de' Cordari; and a third, the largest of all, called Selva, is at the Palombino Capuchin Convent. In these caves the unfortunate Athenians were imprisoned and starved; and here Verres shut up some Roman citizens. Iron rings are still observed on the walls.

The House, or *Palace of Sixty Beds*, is part of the Baths of Agathocles, having arches made of clay amphoræ, bound together with mortar and tiled. An old road goes from this to Port Trogilus.

A tomb near the Ear of Dionysius is called the *Tomb of Archimedes*, who was killed during the three years' siege, or blockade, which ended 212 B.C., when Syracuse was captured by Marcellus, the Roman general.

The very old church of *S. Giovanni* is close to the Catacombs or grottoes of the same name, which have served as graves for Greek, Roman, Christian, and Saracen, in succession. They run in streets or alleys cut in the soft stone, with recesses and troughs for the coffins, and holes made for ventilation. A piece of money has been found in the mouth of a skeleton.

At the Baths of Daphne the Emperor Constans was murdered.

A little way up the Anapo, or Buffalora, is the *Pismotta*, or the *Cyane Fountain*, a basin 60 feet diameter and 24 feet deep, in which the papyrus grows. Here Proserpine descended to the shades with Pluto, who had carried her off from the fields of Enna.

Syracuse began to prosper under Gelon five centuries before Christ. It was afterwards ruled by Dionysius the Elder and Younger, and by Agathocles. St. Paul in his voyage to Rome remained here three days. It was the birthplace of the Greek poets, Theocritus and Moschus. In the earthquake of 11th January, 1693, the shock lasted four minutes. One fourth of the houses were swallowed up, and about 60,000 persons here and along the coast lost their lives. When the cholera raged here nine years ago, the people attributed it to the poisoning of the wells, and several massacres took place, on account

which the government of the province of which Syracuse was the head, was transferred to Noto.

From Syracuse, following the coast, we pass the remains of *Hybla Megara*, on the *Sinus Megarensis*, an ancient town, destroyed by Gelon and Marcellus, and standing near the mountains of Hybla, formerly celebrated for their honey. MELLILI (to the left), where *sugar* was once grown, is on a hill, 920 feet high. On the north side of the gulf is

AGOSTA (populat on, 10,889), the site of *Augusta*, founded by Cæsar Augustus. The present town was built out of its ruins by Frederick Barbarossa, in the 13th century. It has been rebuilt since the earthquake of 1693, which swallowed up one-third of the inhabitants. The Knights of Malta carried on a trade here. Here de Ruyter's fleet was beaten by the French under Duquesne in 1675. The Dutch admiral's legs were broken, and he afterwards died of his wounds at Syracuse. It produces a dessert wine called amarena.

The soil now becomes volcanic, and Etna comes into view. Cross the Forgia, which runs down from Lake Lentini to the Gulf of Catania; and cross the Giaretta, a deep muddy stream, formed by the junction of the Simeto (ancient *Simæthus*) and Grisa, flowing through the Piano or great plain of Catania, which is a corn field of 300 square miles. Amber is found at the mouth of the river. About 8 miles further is

CATANIA,

The ancient *Catane*, founded by the Greeks, seven centuries before Christ. Population, 64,936.

Hotels:—Grand Hotel de Catane; one of the finest in Italy, containing all the latest improvements. The proprietor, Adolfo Werdenberg speaks English. The rooms are good, and most of them have a good view of Etna. An Omnibus goes to the Station, which is about 10 minutes' drive from the Hotel. Hotel Central; Francia; Etna; Vittoria; Elephante.

Catania, one of the three great towns of the island, the head of a province, a port, a bishop's see, etc. It stands in the middle of the east coast, under the south side of Etna, on a lava soil made by successive eruptions from the volcano. It has repeatedly suffered from these and from earthquakes; one of which, in 1693, overwhelmed the city and carried off 18,000 people. Previous to this, in 1669, a stream of lava, 4 miles broad and 50 feet deep, overwhelmed part of the city, and drove back the sea a considerable distance. It has been rebuilt, and is one of the most modern and best looking towns in Sicily. Two principal streets, the Strada Etnea and Strada del Corso, divide it into four sections. The former points towards Etna, with its snowy peak and forests, which are seen at the end of it. It is supplied with water by the Amenanus or Guidicello conduit, which comes down from the sides of the mountain and discharges into the sea. In 1837, the cholera swept away 7,000 of the inhabitants.

Catania is full of churches and convents; of the former there are 103, but none are remarkable for beauty.

The *Cathedral of Santa Agata* is a large building, founded 1091, by Count Roger, who used the stones of the ancient city for the purpose, such as the Theatre and Amphitheatre. The granite pillars in front belonged to one of these structures; and traces of the theatre are seen in the Strada del Teatro Greco, in the middle of the town. Some frescoes and arabesques are by Corradino and Gagini. It is surmounted by a dome; and in the crypt below are some stucco bas-reliefs. The Piazza facing it is ornamented by a marble fountain, and by a lava elephant, carrying a granite obelisk on his back, erected 1756.

S. Carcere, so called from the prison in which Santa Agata was visited by St. Peter, has a Gothic door of the 11th century.

Santa Maria della Rotonda and *S. Antonio* have remains of ancient baths. At the *Madonna del Ajuto* is a copy of the Holy House at Loretto. At the *Mecca* church an ancient columbarium is seen.

S. Nicolo d'Arena is a large and highly decorated church, with a tall cupola. It is annexed to a rich and very large Benedictine monastery, rebuilt since the earthquake of 1693, but founded in the 12th century. It comprises a handsome cloister; a gallery of paintings; library of 15,000 volumes and MSS.; a museum founded 1758, containing vases, bronzes, armour, inscriptions, shells, minerals. The gardens are laid out over some earlier gardens, which were overrun with lava, and command a fine prospect of Etna and the sea. The lava rose up and curled over the top of the wall, and then cooled in the form of a solid cascade, as now seen.

The *University*, founded 1443, by Alfonso of Aragon, has a good library, open to the public. At the *Palazzo Communale*, is a gallery of pictures.

The *Museo Biscari* was founded 1758, by the Prince of Biscari, a wealthy and liberal antiquary of the last century. It consists chiefly of objects found in the Island; as bronzes, inscriptions, mosaics, bas-reliefs, statuary, vases, ancient and mediæval arms, medals, Sicilian costumes, etc. Among the statuary is a fine torso of Jupiter Olympus, or Bacchus. Articles in amber are made here.

The port is shallow and undefended; but a trade is carried on in silks, leather, wool, corn, wine, soda, macaroni, liquorice juice for brewing, and cotton, which is grown here. One of the exports is ice or snow from Etna; the ascent of which is usually made from here, and a tour may also be made round its base. *British Vice-Consul*, J. J. Jeans, Esq. Steamers to all the ports of the Island, and to Naples.

1. MOUNT ÆTNA,

Or *Etna*, the highest volcano in Europe, and the next highest mountain to Mount Blanc, is 30 miles from Catania to its top, which is 10,874 feet above the level of the sea, from which its outline may be distinctly followed sloping up into the blue sky at its summit. It stands in the district of Val Demone, between the rivers Alcantara and Simeto, and is about 90 miles round at the base. The Sicilians call it Mongibello, a name said to be compounded of Monte (Italian), and Jebel (Arabic), both signifying a mountain. It is a vast but gently sloping and regular cone, cultivated to a distance of 24 miles up the side from the bottom. There are three great divisions or zones, the fertile, woody, and desert, sub-divided into seven botanical regions, which are characterised by certain plants and correspond to the climates of the globe, from the equator to the pole; that is, from the palm and sugar cane in the tropics, to the groundsel and lichen in the snow.

The first of the three great divisions, or Parte Piemontese (or Piemontana), at the bottom, 18 miles broad, is the most fruitful, and contains 65 villages. The second or woody division, called Regione Selvosa, or Bosco, rising to a height of 6,300 feet, is six or seven miles wide, and marked by the great chestnuts, oaks, beech, etc. The enormous Castagne di Cento Cavalli, or the chestnut tree, so celebrated for its size and age, is in this division (see below). The third division or Regione Deserta, or Netta, is utterly bare.

At the height of 9,760 feet is the Piano del Lago, a plain nine miles round, on which stand the Casa Inglese and Torre del Filosofo; the latter built, it is said, by Empedocles, who threw himself in the crater about 400, B.C., and inhabited by the Emperor Hadrian, on his visit to the mountain. From this plain rises the steep cone, a miniature mountain, 1,000 feet high, covered with snow the best part of the year, and having the crater at the top. The crater is two miles to four miles round, and 600 to 800 feet deep. About 80 small cones surround the base of the large one, nearly all which are of ancient date; many of them were formed in 1809 and 1811, and 13 have burst out since 1832. Two of the largest are Monte Minardo, 700 feet high, near Bronte; and Monte Rossi, 450 feet high and two miles round, near Nicolosi.

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3. Circuit of Etna, from Catania.

To Misterbianco, Paternò (12 miles from Catania), Licodia, Aderno (24 miles), Bronte (35 miles), Randazzo (46 miles), Linguagrossa, Piedimonte, Mascali, Giarre, Aci Reale (82 miles), back to Catania (94 miles).

PATERNÒ (population, 14,467), is the ancient *Hybla Major*, of which some remains are visible. Prince Paternò is the richest landowner in the island.

of which the government of the province of which Syracuse was the head, was transferred to Noto.

From Syracuse, following the coast, we pass the remains of *Hybla Megara*, on the *Sinus Megarensis*, an ancient town, destroyed by Gelon and Marcellus, and standing near the mountains of Hybla, formerly celebrated for their honey. MELILLI (to the left), where *sugar* was once grown, is on a hill, 920 feet high. On the north side of the gulf is

AGOSTA (populat on, 10,889), the site of *Augusta*, founded by Cæsar Augustus. The present town was built out of its ruins by Frederick Barbarossa, in the 13th century. It has been rebuilt since the earthquake of 1693, which swallowed up one-third of the inhabitants. The Knights of Malta carried on a trade here. Here de Ruyter's fleet was beaten by the French under Duquesne in 1675. The Dutch admiral's legs were broken, and he afterwards died of his wounds at Syracuse. It produces a dessert wine called amarena.

The soil now becomes volcanic, and Etna comes into view. Cross the Forgia, which runs down from Lake Leutini to the Gulf of Catania; and cross the Giaretta, a deep muddy stream, formed by the junction of the Simeto (ancient *Simæthus*) and Grisa, flowing through the Piano or great plain of Catania, which is a corn field of 300 square miles. Amber is found at the mouth of the river. About 8 miles further is

CATANIA,

The ancient *Catane*, founded by the Greeks, seven centuries before Christ. Population, 64,936.

Hotels:—Grand Hotel de Catane; one of the finest in Italy, containing all the latest improvements. The proprietor, Adolfo Werdenberg speaks English. The rooms are good, and most of them have a good view of Etna. An Omnibus goes to the Station, which is about 10 minutes' drive from the Hotel. Hotel Central; Francia; Etna; Vittoria; Elefante.

Catania, one of the three great towns of the island, the head of a province, a port, a bishop's see, etc. It stands in the middle of the east coast, under the south side of Etna, on a lava soil made by successive eruptions from the volcano. It has repeatedly suffered from these and from earthquakes; one of which, in 1693, overwhelmed the city and carried off 18,000 people. Previous to this, in 1669, a stream of lava, 4 miles broad and 50 feet deep, overwhelmed part of the city, and drove back the sea a considerable distance. It has been rebuilt, and is one of the most modern and best looking towns in Sicily. Two principal streets, the Strada Etnea and Strada del Corso, divide it into four sections. The former points towards Etna, with its snowy peak and forests, which are seen at the end of it. It is supplied with water by the Amenanus or Guidicello conduit, which comes down from the sides of the mountain and discharges into the sea. In 1837, the cholera swept away 7,000 of the inhabitants.

Catania is full of churches and convents; of the former there are 103, but none are remarkable for beauty.

The *Cathedral of Santa Agata* is a large building, founded 1091, by Count Roger, who used the stones of the ancient city for the purpose, such as the Theatre and Amphitheatre. The granite pillars in front belonged to one of these structures; and traces of the theatre are seen in the Strada del Teatro Greco, in the middle of the town. Some frescoes and arabesques are by Corradino and Gagini. It is surmounted by a dome; and in the crypt below are some stucco bas-reliefs. The Piazza facing it is ornamented by a marble fountain, and by a lava elephant, carrying a granite obelisk on his back, erected 1756.

S. Carcere, so called from the prison in which Santa Agata was visited by St. Peter, has a Gothic door of the 11th century.

Santa Maria della Rotonda and *S. Antonio* have remains of ancient baths. At the *Madonna del Ajuto* is a copy of the Holy House at Loretto. At the *Mecca* church an ancient columbarium is seen.

S. Niccolo d'Arena is a large and highly decorated church, with a tall cupola. It is annexed to a rich and very large Benedictine monastery, rebuilt since the earthquake of 1693, but founded in the 12th century. It comprises a handsome cloister; a gallery of paintings; library of 15,000 volumes and MSS.; a museum founded 1758, containing vases, bronzes, armour, inscriptions, shells, minerals. The gardens are laid out over some earlier gardens, which were overrun with lava, and command a fine prospect of Etna and the sea. The lava rose up and curled over the top of the wall, and then cooled in the form of a solid cascade, as now seen.

The *University*, founded 1443, by Alfonso of Aragon, has a good library, open to the public. At the *Palazzo Communale*, is a gallery of pictures.

The *Museo Biscari* was founded 1758, by the Prince of Biscari, a wealthy and liberal antiquary of the last century. It consists chiefly of objects found in the Island; as bronzes, inscriptions, mosaics, bas-reliefs, statuary, vases, ancient and mediæval arms, medals, Sicilian costumes, etc. Among the statuary is a fine torso of Jupiter Olympus, or Bacchus. Articles in amber are made here.

The port is shallow and undefended; but a trade is carried on in silks, leather, wool, corn, wine, soda, macaroni, liquorice juice for brewing, and cotton, which is grown here. One of the exports is ice or snow from Etna; the ascent of which is usually made from here, and a tour may also be made round its base. *British Vice-Consul*, J. J. Jeans, Esq. Steamers to all the ports of the Island, and to Naples.

1. MOUNT ÆTNA,

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and desert, sub-divided into seven botanical regions, which are characterised by certain plants and correspond to the climates of the globe, from the equator to the pole; that is, from the palm and sugar cane in the tropics, to the groundsel and lichen in the snow.

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At the height of 9,760 feet is the Piano del Lago, a plain nine miles round, on which stand the Casa Inglese and Torre del Filosofo; the latter built, it is said, by Empedocles, who threw himself in the crater about 400, B.C., and inhabited by the Emperor Hadrian, on his visit to the mountain. From this plain rises the steep cone, a miniature mountain, 1,000 feet high, covered with snow the best part of the year, and having the crater at the top. The crater is two miles to four miles round, and 600 to 800 feet deep. About 80 small cones surround the base of the large one, nearly all which are of ancient date; many of them were formed in 1809 and 1811, and 13 have burst out since 1832. Two of the largest are Monte Minardo, 700 feet high, near Bronte; and Monte Rossi, 450 feet high and two miles round, near Nicolosi.

Above 60 eruptions are on record, of which ten happened before Christ; twelve down to 1500 A.D.; and seventeen in 1600-1700. There were eruptions in 1842 and 1843; and the latest was on 30th Jan., 1865, when 4 new craters and 9 lava streams burst out near M. Framento, threatening Piedimonte, Linguagrossa, etc. Pindar is the first who speaks of it as a volcano. The eruption of 396 B.C. stopped the Carthaginians on their march to Syracuse along the coast. That of 1669 A.D. came from Monte Rossi, and destroyed Nicolosi and 14 other villages, some of which had 3,000 to 4,000 population. The lava covered a space of six leagues, and was in some parts 1,000 feet thick. A stream ran by Catania, 15 miles to the sea where its bed was 600 yards wide and 13 deep. It curled over the wall of the town, and then cooled, forming a solid cascade still visible, 60 feet high. It lasted 4½ months. The eruption of 1792, which went on for a whole year, destroyed Zaffarana. Another in 1832, burst from Monte Lepre, 8 miles from Bronte and stopped only about one mile short of it.

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2. Ascent of Etna from Catania, *to see the Sun rise.* This ascent can be made at any season of the year with proper precaution, but the best time is from July to October. The chief obstacles are the cold piercing winds and the difficulty of breathing at the top; obstacles which are common to all high mountains.

From Catania it is three hours to Nicolosi, by mule, hired for ½ piastre. Thence to Casa degli Inglesi, 6 hours; and 1½ hours more to the top. Mule to Casa Inglesi and back, 1 piastre, and 2 to 2½ piastres to the guide.

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3. Circuit of Etna, from Catania.

To Misterbianco, Paternò (12 miles from Catania), Licodia, Aderno (24 miles), Bronte (35 miles), Randazzo (46 miles), Linguagrossa, Piedimonte, Mascali, Giarre, Aci Reale (82 miles), back to Catania (94 miles).

PATERNÒ (population, 14,467), is the ancient *Hybla Major*, of which some remains are visible. Prince Paternò is the richest landowner in the island.

Through Bianca Villa, where a Greek colony was settled in 1480, to

ADERNO (population, 12,272), the ancient *Adranum*. Follow the Simeto to

BRONTE (population, 11,629), a name derived from one of the Cyclops, signifying thunder. The estate was conferred with a dukedom on "Nelson and Bronte" (as he used to sign himself) by King Ferdinand, and is still the property of the family. It gives name (only) to a light Sicilian wine, imported by some Liverpool houses from Marsala. Bronte narrowly escaped destruction in the eruption of 1832. In 1860, the people rose against the *Sorci*, as they called the Bourbon adherents, and massacred fifty of them in cold blood. This was stopped with a strong hand by Bixio.

RANDAZZO (population, 6,342), has remains of an ancient wall, and contains a cathedral in a half-Norman, half-mosque style, with some paintings by Velasquez of Palermo. In S. Niccolò's church is a statue by Gagini. The buildings are all of lava. Hence to Linguagrossa, &c., or Taormina, on the coast, which may be followed to Catania or Messina.

From **Catania,** resuming our coast route by rail (*see* page 261), we pass nothing but lava beds, made by past eruptions, to the bay of Scaro di Lognina; then to

ACI CASTELLO (population, 2,057) or "Jaci Castedda," as the Sicilians call it, under Etna. It stands on a small rocky peninsula, in the bay, and takes its name from the story of *Acis* and Galatea. Acis was killed by a rock which the one-eyed giant, Polyphemus, flung at him, and was turned into a river. From Trezza, a boat may be taken to visit the

Fariglione or *Cyclopean Islands*, close by, which are said to have been thrown by Polyphemus, at Ulysses and his crew, as related by Homer, in the 9th book of the Odyssey. The cliffs consist of a marly clay resting on basalt columns, broken and contorted, and corresponding in character and height to the cliffs of the mainland.

Aci Reale Station (population, 24,381), stands on a lava cliff, with a castle above it. Santa Venere (Venus) is one of its patron saints. The cliff, about 330 feet high, is made of five or six distinct beds of lava, one over the other.

Giarre-Riposto Station (population, 18,400), under Etna. From this it is about 2 hours to the ancient *Chestnut Tree*, or *Castagno di Cento Cavalli*, so called from its enormous size, and from a story that John of Aragon, with his suite of 100 horsemen, found shelter under its branches in a storm. It consists of five trees or trunks joined in one, the largest being 38 feet round, and the whole having a girth of 163 feet; some say 196 feet. It still bears fruit and leaves, though its heart is decayed, and a *road* runs through the hollow wide enough for two carriages, over which a hut is built. It is reckoned to be "some" thousands of years old. In this neighbourhood is Zaffarana, where the effects of one of the latest eruptions may be examined.

MASCALI (population, 3,068), is near this; after which we cross the Fiume Freddo, or Cold River, fed by the snow on Etna; and then the ancient bed of lava which stopped the Carthaginians, B.C. 396, in their march to Syracuse, and obliged them to make a flank movement round the base of Etna. Cross the Onobala, now called the Cantara, from its *bridge* built of lava, by the Saracens. At Cape Schiso, on the right, are traces of the very old Greek town of *Naxos*, the first one planted here, about 700 B.C.

Giardini-Taormina Station (population, 1,630), so called from Giardini, the port to Taormina, is at the foot of the steep hill, on which

TAORMINA (population, 2,978) rests, near Cape S. Andrea. The coast scenery here is remarkable for its splendour. This is the ancient *Tauromenium*, founded by the people of Naxos, when that city was destroyed by Dionysius. It has a Moorish look, and is walled in by half-ruined fortifications, commanded by a fort on the hill of Mola, built by the Saracens, from whom it was taken 1078, by Robert Guiscard.

Among its noticeable buildings, are S. Pancrazio's church, on the site of an old temple, in which they show a letter written by "San Diavolo," much venerated by the people; the Badia Vecchia (old Abbey); the Hospital; and the Casa del Duca. There are also fragments of aqueducts, &c.; but the most remarkable object is the ancient

Theatre, cut out of a cliff outside the town, which commands a fine prospect all round—of Etna, the sea, and Calabria, opposite. It is about 208 feet diameter, and would hold 25,000 spectators; but the seats are gone. On 18th August, 1860, the first division (4,200 men) of Garibaldi's forces embarked here, and landed safely at Capo d'Armi, near Mileto.

From this to Messina, the Pelorus mountains on the left come near the coast; and the scenery improves in extent and beauty all the way, past AGRO and GAJATI, which faces Reggio and the picturesque shore of Calabria, across the Faro or Strait of Messina. Pass **Ali Station** to **Messina.** (*See* Route 41).

ROUTE 43.

Palermo to Messina, across the Island.

(In Sicilian Miles).

The first part of the Route from Palermo to Manganaro is now superseded by rail to Lercara. (*See* Route 41).

Misilmeri Miles 9
Villafrati 21
Sottovicari 30
Manganaro 37
[To Girgenti, 40]
Fondaco della Golfa 49
Vallelunga 58
Fondaco del Landro 60
Santa Caterina 79
[To Caltanisetta 13]
Villarosa 91
Fondaco della Misericordia 102
[To Castrogiovanni]
Leonforte Miles 114
[To Catania by rail]
Argiro 123
Regalbuto.....133
Fondaco Guzzardi...139
Aderno 148
[To Bronte, 12]
Santa Maria di Licodia 155
Paternò.....159
Malpasso Vecchio ...165
Catania.....173
Hence to Syracuse and Messina, by rail.

Start from Palermo, and, leaving on the right Monte Gibilrossa, 2,105 feet high, and Monte Grifone, 2,785 feet, we reach

MISILMERI (population, 11,029), or *Musulumeli*, as the Sicilians call it. From

VILLAFRATI (population, 2,856,) descend to the S. Leonardo river, and rise again to a height of 1,980 feet. At

MANGANARO a road turns off to Girgenti (see Route 42), past BIVONA, where petroleum is found. From

SANTA CATERINA (population, 6,530,) a branch of 13 miles leads to

CALTANISETTA (population, 18,511), the head of a province, 1,765 feet above sea, near the centre of Italy. Its name is derived from the Saracen *Calta* and the Greek *Nissaion*. It stands in a basin of hills, one of which, Monte S. Giuliano, is 2,260 feet high. When this town refused to join the rising of 1820, a force of 2,000 patriots from Palermo took it by assault, and did great harm by fire and sword. There are roads from here to Girgenti and Licata.

VILLAROSA (population, 3,696), on the main road, in a country fruitful in cheese, wine, corn, and sulphur. From here the route ascends and descends the hills to a point where a road turns off to

CASTROGIOVANNI (population, 13,747), a town 3,060 feet above the sea, at the centre of the island, on the site of the ancient *Enna*, which for that reason was called the navel of Sicily. The Norman name was *Castrianni*, supposed to be derived from *Castrum Ennæ*. Here, in 134 B.C., the great revolt of the Slaves began, originating in the cruelties of Damophilus and his wife Megalleda, which being followed by a second servile war, 32 years after, devastated the whole island, and was a prelude to the revolt of Spartacus on the main land. In the first war, led by Eunos, they defeated four prætors who were sent against them, but were at length destroyed by the Consul Rupilius; and it was estimated that a million of slaves perished. The second war, under Athenion, was put down by the Consul, M. Aquilius.

The modern town is a heap of rugged streets built among the limestone rocks, and is rather cold in winter. Rock salt is found here. It is noted for a great fair and market, which are held here because of its central position. The buildings include a Cathedral, containing a marble candelabrum, said to have come from a large temple of Ceres in the ancient city; S. Agostino and other churches; and an old castle which commands a fine prospect of the neighbouring mountains and valleys. Many of these are deep and precipitous and hollowed out into grottoes, which were once inhabited. A short distance south is Pergusa Lake, on whose borders Proserpine, gathering flowers, was carried off by Pluto, according to the old mythological story. To the left of the main road is

CALATASCIBETTA (population, 5,069), on the top of a rock 2,580 feet high, and some miles north of this is *Monte Artesino*, one of the highest peaks in the island, 4,000 feet above the sea. Here the three ridges of mountains in Sicily unite, and divide its surface into three parts, known as Val de Noto, Val Demone, and Val di Mazzara. Hence the island acquired its ancient name of Trinacria, and also its crest, which is three legs joined, like those of the Isle of Man.

LEONFORTE (population 11,522) has, at the Capuchin Church, a Last Judgment, by Fra Beato, with some other paintings. Mount Etna is in view. At 12 miles to the north is NICOSIA (population 13,630), with its cathedral and Carmelite churches, in which are some bas-reliefs and statues, by Gagini. Rock salt is got here.

S. FILIPO D'ARGIRO (population, 2,152), among rocky hills, 2,700 feet above the sea, is on the site of Argyrium, the birthplace of Diodorus, the historian, called *Siculus*, and is said to be the place where St. Philip the Evangelist died, after preaching the Gospel for the first time in the Island.

The road passes RAGALBUTO (population, 8,860), on a picturesque height, and ADERNO (population, 12,222), under Mount Etna. Hence through Biancavilla, Paternò, etc., to Catania (Route 42), or *viâ* Bronte, etc., to Messina (Route 41).

LIPARI ISLANDS.

The Lapari Islands are a straggling group of volcanic islands, off the north-east corner of Sicily, from 12 miles to 55 miles north and north-west of Cape di Milazzo. The nearest is Volcano; the most distant are Stromboli and Alicuri; the largest is Lipari, which is 14 miles north-west, and gives name to the whole group. There are 12 islands (or 17, including islets), all belonging to the province of Messina. Population, 19,237. They are the ancient *Hephestiades*, or *Æoliæ Insulæ*, so called from *Æolus*, the god of the winds, whose seat was here.

LIPARI, 20 miles from Milazzo, the ancient *Lipara*, is a bishop's see, where the governor lives, and is about 20 miles in circuit. Several of the hills on its surface are extinct volcanoes, as Monte S. Angelo, Monte della Guardia, and Monte S. Calogero, at the foot of which are some mineral springs. Pumice stone, sulphur, alum, obsidian, lava, and cinder, are found. It grows figs, grapes, raisins, and currants, which when dried are called zizib, olives, cotton, etc., and produces a sweet wine, called Malvasia di Lipari.

The town stands on a hill, on the east coast, and has a good harbour, with a castle, churches, etc., and remains of a Temple of Diana, and an ancient bath, near the bishop's palace. It was one of the naval ports of the Carthaginians; was ravaged by the Turkish corsair, Dragut, in 1544, and restored by Charles V.

VULCANO, or Volcano, the ancient *Hiera* (*i.e.*, holy), 3 miles south of Lipari, is a barren island, distinguished by a volcano which is continually smoking, and is said to have sprung up about 200 B.C. It takes three-quarters of an hour to ascend it. Sulphur crystals, boracic acid, and similar substances are produced from the crater. Smoke is seen to rise in bubbles through the sea in the neighbourhood of the island. Vulcan had his workshop below, and it was the ancient belief that there was a communication between it and Etna, the seat of the giant Typhon.

SALINE, 5 miles north-west of Lipari, is 16 or 18 miles round, and contains some villages. It was called *Didyme*, because of the two twin volcanic peaks, with a valley between them, by which it is marked. It yields, wine, fruit, and olive oil.

FELICUDI, or FELICURI, 10 miles west of Saline, and ALICUDI, or Alicuri, 10 miles west of Felicudi, are the ancient *Phœnicodes* and *Ericodes* respectively, one so called from being covered with palmettos, the other from its heaths. They produce corn, oil, fruit, but neither of them is volcanic.

PANARIA, the ancient *Euonymus*, 6 miles north-north-east of Lipari, is a small extinct volcano, where a few fishermen live, and grow fruit, &c. Five or six small islets, called Lisca, Dottolo, &c., lie between this and

STROMBOLI, the ancient *Strongyle*, about 20 miles north-east of Lipari, and 35 miles west of Calabria. It is about 12 miles in circumference. Its crater is always in flames, especially with a south wind, and being 2,650 feet high, it serves as a *natural lighthouse* for sailors, visible for more than 50 miles round. The ascent takes about three hours. The crater is not at the top, but 200 yards below it. It produces sulphur, pumice stone, &c. The village of S. Vincenzo is on the east side.

SARDINIA.

The best starting point for the Island, is Genoa. Steamers leave that and Leghorn, weekly, and touch at Porto Torres, Terranova, Cagliari, &c., or from Marseilles, *viâ* Corsica.—(*See* BRADSHAW'S *Continental Guide*). Sailing vessels run from these ports to La Maddalena, near Caprera.

Travellers in Sardinia must be prepared to rough it; and be "steeled against brigands," (who are not very formidable), vermin, indifferent fare, and *intempérie*."—(Forester's *Rambles*).

This *intempérie*, which has given the Island a bad name from classical times downwards, is the malaria generated by excessive vegetation and the heat of the plains, between June and November; when the inhabitants move up the hills to avoid it. For the remainder of the year, *i. e.*, November to June, which is the proper time for strangers, the climate is healthy and delightful. Visitors must guard against great heat and dew; especially when the vigour of body is lowered by fatigue. Every one rides in Sardinia, on horses or oxen. The best Sardinian horse is a spirited barb, broken to a step called *portante*, between an amble and a trot, going 4 to 5 miles an hour. The commoner horses are small but hardy and fit for burdens. Their owners who act as *viandanti* or guides, are civil, but independent, and hard at making a bargain. A few light vehicles may be had. There are not more than 50 or 60 carriages in the island.

The only good road is the Strada Reale, from Porto Torres to Sassari and Cagliari, through the Island; which is level and macadamised, and traversed by diligences every day. The distances are in chilogrammi, or 16 chil. to 10 miles English.

This road, about 140 miles long, was begun 1824, and took seven years for its completion. Half of the men employed upon it were killed by fever. The diligence, starting from Sassari, runs along it in about 30 hours. It corresponds with the old Roman road through the Island; and the telegraph which follows it is in connection with the cables at each end.

Of the projected *Railway* which takes the same direction, one-half is open from Oristano to Cagliari (48 miles), with the following stations:—

	Chil.		Chil.
Marrubia	18	Serramanna	64
Uras	26	Villasor	69
Pabillonis	36	Decimomannu	75
San Gavino	44	Assemini	81
Sanluri	50	Elmas	86
Samassi	57	Cagliari	94

ROUTE 44.

Porto Torres to Cagliari.

The distances are as follows;—

	Miles.		Miles.
Sassari	10	Macomer	8
Codrongianus	12	Paulilatino	16
Torralba	8	Oristano	20
Bonorva	9		

Hence by *rail* to Cagliari as above.

PORTO TORRES, at the northern extremity of the Strada Reale; one of the half dozen harbours of Sardinia. Population, 2,142 (including the Island of Asinaria). Steamers to Genoa, Ajaccio, etc. (*See* BRADSHAW'S *Continental Guide*). Omnibuses to Sassari, 2 francs.

This is an unhealthy place in the hot season. It stands near the ancient *Turris Libysonis*, at the mouth of the River Turritano, and was ruined by the Genoese, out of jealousy of the Pisans, 1166; when its inhabitants retired inland and founded Sassari, which it now serves as a port. It lies at the bottom of the fine Bay of Asinaria. A large square tower, built 1549, defends the harbour. The town is a long street, in which stands the Cathedral of S. Gavino, founded in the 11th century. It contains some pillars from the ruins of the Roman city, which are close by; with two marble sarcophagi worth notice.

Oil and wine are the chief exports. The Gulf of Asinaria is 15 miles by 20; bounded by Cape Santa Reparata on the east, and Asinaria Island on the west, lying off Cape Falcone. This island is the ancient *Herculis Insula*, a long mountainous ridge rising 1,500 feet high, at Monte Scommunica. It contains a few inhabitants and some ruins. To the west of Porto Torres, are the Nurra Mountains, which, at Monte Argentaro are 2,010 feet high; and to the east is *Castel Sardo*, a fortified place (population 1,944), remarkable for its lava cliffs, 300 to 400 feet high.

SASSARI, the second city in the Island and an archbishop's seat; in a rich plain. Population, 23,672.

Inn.—Albergo di Progresso.

Conveyances to Porto Torres, Ozieri, Alghero, Cagliari, etc.

It has a good trade in olives, figs, tobacco, wine, fruit, etc., through the ports of Porto Torres and Alghero. Upon its foundation by the people of the former place, in 1166, it became a republic under the protection of Genoa; styling her "mater et magistra, sed non domina."

It is walled in with turrets and battlements, and has a citadel, a chief street, called Turritani, a large cathedral of the 17th century, and 20 churches. In 1840, there were 700 members of the clerical profession here

St. Pietro is a large and rich convent.

The University, at the Jesuits' College, was founded 1634, by Philip IV.; and contains a museum with a few antiquities.

Outside the Marcella Gate is the fine Fountain of Rosallo, of white marble; the water powering from eight lions, and four other figures representing the seasons.

Near the town, the road crosses a river by a genuine *Roman* bridge, resting on several arches with massive piers.

About three miles off is a *nuraghe*, a rough stone building, shaped like a truncated stone. It has a small door at the bottom, leading to a chamber, 25 feet high, and 15 feet diameter; with three cells in it. Many of them are to be seen near the road. They resemble the talayots or Giant's Burrows of Minorca; and are supposed to be of Phœnician origin, intended as tombs for the dead.—*Forester*.

ALGHERO, one of the ports of the Island, is 14 miles from Sassari, under Monte Leone.

Population, 7,806 *Brit. Vice-Consul*, C. Serra, Esq.

It was founded 1355, by the Aragonese kings; and the people, who are of Spanish descent, speak a dialect of Catalan. It has a good cathedral and thirteen churches. Oranges olives, corn, etc., are raised and exported, with red and white wine, and coral. About ten miles west, near Cape Caccia, is the Antro di Nettuno, or Grotto of Neptune, remarkable for its stalactites. The cliffs at Cape Caccia are 500 feet high.]

From Sassari, a diligence runs daily to Cagliari, along the Strada Reale. The road crosses the hills by a zigzag, called Scala di Giocchi, near cliffs 600 feet high; and reaches

CODRONGIANUS (population, 1,064), on volcanic soil, in a campidano or plain, near a mineral spring, from this it is eight miles north-east to PLOAGHE (population, 2,870), on a volcanic peak.

TORRALBA. Population, 1,120.

Here a road turns off to Ozieri and Terranova.

[It passes *Mores* (population, 2,219), on a hill, near the border of the Ozieri plain; with the round top of Monte Santo, on the left, 2,000 feet high. Then it nears *Ardara*, on the volcanic hillock in the plain, now reduced to a few hovels (population, 277), through *malaria*; but formerly the capital of the province of Logudoro. It was founded in the 11th century, and has a fine church and remains of old towers and ruined walls. The next place is

OZIERI, on an eminence, where the plain in which it stands narrows towards the hills. Population, 7,183. This is a clean town, having fountains in the piazza, a large, heavy-looking cathedral, and nine churches, one of which, Nostra Senora di Montserrato, stands on a hill. From the Capuchin convent is a fine prospect of the surrounding campidano.

TERRANOVA, on the east coast (population, 2,005,) is a miserable, unhealthy place, at the head of a fine harbour or gulf, at which the Cagliari steamer calls. Tavolara, at the mouth, is 1,500 feet high.]

BONORVA. Population, 4,883.

MACOMER. Population, 2,210. Between this and Paulilatino are to be seen many of the *nuraghe* or ancient tombs already spoken of. Here the Strada Reale is crossed by a road through the island from Bosa on the west coast to Nuoro and Orosei on the east coast.

[BOSA (population, 6,234) is a port on the west coast, for shipping the oak timber from the Marglione and Goceano ranges, of which there is great plenty; yet Sardinia is said to buy navy timber from the French. Each cork tree yields about 30lb. of bark on the average. To the south of it are *Tres Nuraghes* (population, 1,519); and the town of *Cuglieri* (population, 4,199), in a crater, near Monte Articu or Ferra, 2,716 feet high. Iron is found here.

NUORO, on the road to the east coast, though a città (population, 5,762), is a poor place, on a high plain. It has a college for priests, and was the old capital of the Barbagia highlands, the people of which are very independent, and addicted to the vendetta, or law of private revenge. Monte Oliena, in this quarter, is 4,390 feet high, and the Genargentu range to the south rises to the height of 6,000 feet, at the culminating peak of the island.]

The Strada Reale from Macomer passes near *S. Lussurgiu* (population, 4,566), in a crater, on the plain of Lettu di S. Antoni, 9 miles by 12, covered with forest.

PAULILATINO. Population, 2,905. To the west is *Milis* (population, 1,723), remarkable for its fine groves of orange trees. "No idea of their richness and beauty can be formed from the dwarf, round-topped trees one sees in most orange districts. Here, as in South Africa, they owe their luxuriance to abundant irrigation. Some of the trees at Milis are 35 to 40 feet high, and it is said there are 300,000 of them of full growth. The annual produce is estimated at 50 to 60 millions of fruit, and, being in great repute for their quality, they are conveyed to

Sassari and Cagliari and all parts of the island, the prices varying from 1½d. to 4½d. per dozen, according to circumstances."—(*Forester.*) It stands on a volcanic plain.

ORISTANO (population, 6,216), an archbishop's seat, and an old half-Spanish, unhealthy town. Hence the proverb—

"O Oristano che ghe va
In Oristano ghe resta."

It stands near the mouth of the Tirsi and the Gulf of Oristano. Its cathedral has an eight-sided campanile, topped with a pear-shaped dome of coloured tiles. It produces good white and red wine and flax. The palm and cactus are seen. The orange groves of Milis above-mentioned are a few miles distant. From Oristano to Cagliari the road passes through the widest campidano in the island, 50 miles long.

British Vice-Consul, G. Cordo, Esq.

TERRALBA. Population, 3,601.

URAS. Population, 2,053. To the west, 12 miles, at the bottom of the Gulf of Oristano, is Monte Arcuentu, composed of piles of basalt. Its summit, Trebia Ladu, 2,316 feet high, is a basalt peak, so called from a tribina or tripod. At *Ales* (population, 1,128), to the north-east, is a giara di gestiu, or volcanic plain, strewed with pieces of obsidian trachyte, etc. The next places are

SARDARA (population, 2,337);
SAMASSI (population, 2,303); and
SERRENTI (population, 2,133). Then

MONASTIR (population, 1,246), standing on a double crater, long extinct, and now well wooded. A bridge is of red trap rock.

From here an excursion may be made up the river to the Genargentu and Ogliastra mountains, 4,000 to 6,000 feet high, the loftiest ranges in the island. The route passes LANUSEI (population, 2,156), and ends at *Tortoli* (70 miles), on the coast, near Cape Bonavista, a small port (population, 1,694), where the Cagliari steamer touches; or it may be continued to Nuoro (90 miles), in the Barbagia highlands already mentioned, and extended to Terranova (140 miles).

The Strada Reale terminates at

CAGLIARI,

The capital of the island, on its southern face; standing on a fine bay, twenty-four miles by twelve miles, with good anchorage. Its Darsena, or port, admits large vessels alongside the quay.

Population, 30,953. *British Consul*, W. S. Craig, Esq.

Among the curiosities here are gloves made of the beard of the *pinnus marina*. A good show of fruit, etc., in the market, in Stampace. Cagliari produces Malvasia and Quarto wine.

It was the ancient *Calaris*, founded by the Phœnicians; and consists of an Upper and Lower town. The Upper Town, or oldest part, on a hill, four hundred feet high, is called Castello or Casteddu, and contains the chief buildings, the citadel, etc. It was walled round by the Pisans; and three massive towers surmount the old ramparts, called the Elephant, Lion, and Eagle towers, with as many arched gates, which lead, by steps and steep lanes, down the slope of the hill to the suburbs of the Lower Town beneath, viz.:—Marina, or the port, Stampace, or Corso, and Villanova.

Cagliari was the residence of the King of Sardinia, from 1798 to 1814, when expelled from the mainland by the French. It has fifty-two churches.

The *Cathedral* was built by the Pisans, out of the stones of a basilica, founded by Constantine. It has three aisles, with marbles, pictures, tombs, etc., and a crypt containing relics of martyrs brought from the church of St. Saturninus, 1617. The archbishop's income is £12,000 to £15,000 a year.

St. Augustine's Church is annexed to an oratory, built by him when he resided here for a short time. Upon his death, at Hippo, in Africa, his bones were translated hither, 505, and afterwards removed to Pavia, by King Luitprand, 722.

The *Jesuits' Church* is rich in marbles, etc. The College has been suppressed. Other buildings are the Reale Udienza, or High Court of Justice; the government salt, tobacco, and powder works; and the University. At the latter is the

**Royal Museum*, containing many objects of notice. Among these are Roman milestones and sarcophagi. Roman coins; one being unique, viz.: a silver coin, struck by Atius Balbus, the grandfather of Augustus, when prefect of Sardinia, in the year 80, B.C. About one hundred Carthaginian coins, marked by a head of Ceres, and a horse or palm tree; and a few Saracenic coins. Egyptian, Roman, and other ancient terra cotta vases. Phœnician antiquities; including a sandstone block, and an inscription from *Nora* the first town built in the Island; said to record the arrival of "Sardus Pater," from Tarshish in Libya. A rare collection of 180 Sarde idols, or bronzes of Phœnician divinities, grotesque and ugly, 4 to 17 inches high. Specimens of island minerals and birds, among which are flamingoes and pelicans from the salt lagoon at Scaffa, near Cagliari. They frequent this piece of water, at the fall of the year. It is six miles by three miles, and yields mullet, eels, and other fish. The river Utta and other streams run into it.

From Cagliari the telegraph is continued by a cable to Bona, in Africa, and by another to Malta, 375 miles; thence to Corfu, 420 miles.

Steamers to Leghorn, every Thursday; to Genoa, every Tuesday; touching every two or three weeks, at Terranova or Tortoli. (See *Bradshaw's Continental Guide.*)

1. From Cagliari there is a route to the west coast, past *Siliqua* (population, 1,945), and *Domusnovas* (population, 1,666), to

IGLESIAS (population, 5,449), in the Sulci district, about 25 miles, where the best Sardinian is spoken. To the south-west lies Monte d'Oru, so called from the gold found there. The islands of S. Antioco and S. Pietro, in the Gulf of Palmas, 20 to 25 miles, are to the south of Iglesias.

2. From Cagliari it is about 25 miles along the east side of the gulf, past Quarto (population, 6,209), to Cape Carbonaro, at the termination of Sette Fratelli mountains, 2,310 feet high. From Cagliari down the west side of the gulf it is 30 miles to Cape Spartivento, the southern extremity of the island, marked by an iron-bound coast, 1,000 feet high, to the *nuraghe*, or Giant's Tower, on the top. At the back is the Monut Linas group, which are 3,000 to 4,000 feet high. The road passes PULA (population, 1,486), near Nura or *Nora*, the oldest settlement in the island, among olives and orchards. From Cape Spartivento it is 15 miles to the bold cliffs of Cape Teulada, 900 feet high, and to the Gulf of Palmas, at the south-west corner. Here are the islands of S. Pietro and S. Antioco, both of trachyte rock, with abrupt cliffs. The little island peak of Toro is 600 feet high. The road is carried round the gulf to Iglesias.

ROUTE 45.

LA MADDALENA TO SASSARI.

LA MADDALENA, the ancient *Ilva*, eleven miles round, is the largest of the islands, in the straits of Bonifacio.

The little town on the south side of the island was founded by refugees from Corsica, 1767; and goes straggling up a hill, among hedges of prickly pear. It has a good harbour, and deep water at the quays, and an increasing trade with Leghorn and Marseilles. Some English residents are settled here. Garibaldi's Island lies to the eastward.

Hotel.—Santa's. Population, 1,712. *British Vice-Consul*, G. Gambarella, Esq.

The church of Santa Maria Maddalena is of granite and marble, and possesses a Nelson relic in its silver candlesticks and crucifix, bearing an inscription and his arms—"Nelson and Bronte." They were presented by him to the town when he made the harbour his rendezvous, while watching the French fleet at Toulon, in 1804-5. He told the people to pray to the Madonna for the French to come out, and he would give them the value of a frigate to build a new church. The anchorage of Mezzo Schifo here was called by Nelson "Agincourt Sound." His opinion was that the harbour was the finest in the world—easy to get in and out of in all winds, and, for position, worth fifty Maltas.

The name of Napoleon, also, is connected with this place. He was sent here by Paoli, in February, 1793, second in command of a small force of artillery to capture it; but was obliged to retreat with a loss of 200 men and his artillery. He fired at the church with shells, which would not burst: because through the roguery of the contractors, they were filled with *sand* instead of powder. One of them is mounted here as a memorial.

The women wear black silk dresses and a muslin mantle over the shoulder. They still use handmills to grind the corn.

To the east of Maddalena is *Caprera*, the home of *Garibaldi*; a rugged mass, so called from the wild goats which abound here. It was given to him by Victor Emmanuel, and contains his small simple house, and a little farm of 20 acres on the west side; the rest being barren rock. His yacht is a present from some English friends. Tagliona Hill is 750 to 880 feet high. To the south of Caprera is the Gulf of Arsachena, or east end of the anchorage; the entrance to which is called Capo dell' Orso, from a lump of granite like a bear on its hind legs. Near it, on a wooded hill, is the church of Santa Maria di Arsachena.

At the opposite or west end of the anchorage is Point Longo Sardo, or Longone, at the north extremity of the Island of Sardinia, on a bold coast. Here, and at Cape Santa Reparata, are quarries of fine red granite, once worked by the Romans for stone for the Pantheon; and by the Pisans, for their Duomo and Baptistry.

The strait, or Bocche di Bonifacio, which is from 6 to 8 miles broad, to the opposite shore of Corsica, (see *Bradshaw's Hand-Book to France*), was called *Taphros* (a trench) by the Greeks, and is subject to heavy squalls. Coral and tunny fish are procured here.

From La Maddalena, to the mouth of the Liscia on the mainland, about 2 miles, is done by boat. Hence to Sassari, is travelled on horseback, the distances being about as follow:—To Tempio, 25 miles; top of the Lymbaras, 12 miles; Nulci, 12 miles; Osilo, 12 miles; Sassari, 8 miles: total, about 70 miles.

The track lies through a wide plain, bordered by hills, in the province of Gallura, which is a series of hill and valley, with no cultivation, and no inhabitants, except at some *stazza* or farms; the few villages being on the coast. It is covered with a luxuriant shrubbery, called *maccia*, as in Corsica, composed of myrtles, some 30 feet high; cistus, erica, arbutus, and other plants.

The village of Logo Santo, in the hills, about half way to Tempio, is near Monte Santo, a place of pilgrimage, with a ruined convent, founded 13th century, where the relics of S. Nicholas and S. Trano are shown.

In this neighbourhood is the forest of the Cinque Denti, (or *Five Teeth Hills.*) overgrown with millions of trees and shrubs, as oak, ilex, cork, arbutus, etc., so thick that the sun never penetrates them; and a great resort of *fuoriscuti* or outlaws, who are civil and hospitable to strangers. The route ascends to

TEMPIO, the capital of Gallura, through the eastern defiles of the Lymbara mountains, which rise 3,990 feet at Punta Balestiere. Population, 9,547.

The best guns in the island are made here. It is the military head-quarters of the district, and a bishop's seat, on a swell of the Gemini plain, 2,000 feet above the sea, and therefore healthy. It has some narrow dirty streets, with large granite houses marked by wooden balconies; several old palaces faced by the marble arms of their former owners; a cathedral and 13 churches, a large suppressed nunnery; and a reformatory outside the town.

The Cathedral, dedicated to St. Peter, is of a mixed style, with a good altar, choir, and stalls. There is

a casino in the town supplied with newspapers and books. The men are shepherds, cavallanti (horse-keepers), viandanti (guides), etc., and carry on a trade in cheese, ham, fruit, and other produce. They are also eager *cacciatori* or sportsmen, fond of hunting the cinvale (wild hogs), wild deer, and goat. The hogs come to feed on the asphodels, which have a flower like a dahlia. It is the custom here for the women to wear the upper petticoat of striped silk over the head. From the town there is a fine panoramic view of the mountains, dotted with groups of pines, cork, and ilex.

Leaving Tempio the route ascends through the plain to the top of the pass of the Lymbara, by a long but easy rise. The view from the summit takes in Corsica, 80 miles distant one way, and the campidano, in the centre of the island the other way.

On the north-west, down the river Coguinas, are some hot springs, near Castel Doria, which stands on a rocky peak.

The route passes NULCI (population, 2,804), and OSILO (population, 4,738), to Sassari, as in Route 44, above.

SARDINIA or SARDEGNA, called *Ichnusa* or "foot shaped," by the Greeks, is the largest island in the Mediterranean, being a little larger than Sicily, and about 165 miles long, by 70 to 80 miles broad. It is 8 miles south of Corsica, across the Strait of Bonifacio; 120 to 130 miles from Italy and Africa; 200 miles from France; 300 miles from Spain. It has a coast of about 500 miles, and is bold and hilly nearly all round, especially on the east side, with wide plains down the middle of the island, marked by volcanic traces. About two-thirds of its surface are unreclaimed land or pasture.

It is divided into two provinces, three archbishoprics, and eight bishoprics.

Provinces.	Pop., 1861.
1. Cagliari, in the South (containing the circondarii of Cagliari, Iglesias, Lanusei, Oristano.)	363,212
2. Sassari, in the North (Sassari, Alghero, Nuoro, Oziero, Tempio.)	209,903
Total population	573,115

The rivers are the Tirsi (ancient *Thyrsos*), the longest; with the Ulla, Coguinas, Turritano, etc.

Ports—at Cagliari, Alghero, Porto Torres Maddalena, Terranova, Tortoli, etc.

Products.—Good wheat; though it is not so plentiful as in old times, when Sardinia was a granary of Rome. Abundance of wild hogs, deer, goats, partridges, and other game; with the monfflon, or wild sheep, as in Corsica. Hedges of prickly pear. Oranges, lemons, and other fruit. Oak, cork, palms. Oaks run 20 to 25 feet round, with ten inches of bark. Tunny fish, small sardines, and coral. Tobacco, salt, and snow are royal monopolies. Formerly it yielded a poisonous herb, of which the victim died with a grin on his face; hence the phrase a "sardonic smile." It was rich in metals, as lead, copper, iron; the last found at Monte Terru. Gold has been found at Monte d'Oru; mercury, near Oristano; anthracite coal, on the south side of the Genargentu mountains. Other minerals are porphyry, basalt, alabaster, marble, jasper, sardonyx or sardine stone (so named from this island), agate. Its red granite, near the straits of Bonifacio, has been used in the buildings of Rome and Pisa.

Its geology is similar to that of Corsica. A lofty ridge runs down the east side of the island, chiefly of a granite character. It comprises

1st.—The Lymbara group on the north of the island, of granite, 4,990 feet high at Punta Balcellara.

2nd.—The Barbagia or Genargentu mountains, in the middle; 6,000 feet, the highest in the island, at the summit; where the snow rests from September to May. Monte Oliena near Nuoro, of limestone, is 4,390 feet high. Monte Albo is 2,310 feet.

3rd.—These end in the Sette Fratelli, near Cape Carbonara, of Granite, 2,310 feet high.

On the north-west are the Nurra Mountains, granite and limestone; 2,000 feet high at Monte Argentaro, and 1,500 feet in Asinaria Island. Down the west coast, are Monte Ferru, 2,736 feet; and Mont Arcuentu, 2,316 feet, the latter composed of basalt layers. In the south-west near Cape Spartivento are Monte Linas and Severa, 3,000 to 4,000 feet high: granite and limestone.

Between the ridges on both sides are wide plains, stewed with lava beds and extinct craters; in the neighbourhood of which red ashes are still to be found. Lava beds are seen at Castel Sardo, Codronianus, Ales, Milis, Monastir, etc.; and masses of trachyte basalt and other igneous rocks are strewn about. Lussurgiu, Cuglieri, Ploaghe, and other places stand on old craters. The Murri, in the south-west, are two hills, called Pizze Ogheridu and Pizze Ogumanu, or the Great and Little Eye, both volcanic; from which lava has flowed over the limestone of the plain of Giara e Serri; which stands 1,600 feet above the sea, and is covered with oak, cork, and other timber, and serves as good pasture.

The wide open plains in the interior, which are traversed by the high road, are 50 to 60 miles long. A large one is *campidano*; a smaller, *campo*. Upon these cattle are herded, and Wheat grown: but houses are rare, as the shepherds live away in villages round the edge. A thick shrubbery, or maccia (called *makis* in Corsica), of myrtles, cistus, lentiscus, heath, etc., prevails everywhere. Here and there are groups of the *nuraghe* or mounds, like truncated cones, 30 to 60 feet high, 100 to 300 feet round, containing two chambers, one over the other, as described at SASSARI.

Some traces of the worship of Moloch, the Phœnician divinity, are observed in the custom of children being made to pass through fire. In the island are many monolithic stones, shaped like a rolling pin, 6 to 18 feet high, and called *perda* (pietra) *fitta* and *perda lunga*. The latter is a large stone, with two small ones. Usually, not more than three stones are found together.

The remains, called "Sepolture de is Gigantes," or Tombs of the Giants (meaning heroes), consist of uncemented stones placed together, inclosing a hollow space, 15 to 30 feet long, 3 to 6 feet wide, and about the same depth, with a large flat stone for a cover. They all lie north-west and south-east; and at the south east corner is a large head-stone, shaped like a solid Gothic window, 10 to 15 feet high, with a square hole at the bottom. Two rows of stones run out from each side of this head-stone.

Pula, or *Nora*, on the Gulf of Cagliari, is the oldest settlement in the island. Sardinia appears to have been colonized from the east, by the Phœnicians and Carthaginians. It afterwards came under the Romans, 175 B.C., upon the conclusion of the second Punic war; and had as many as 42 towns. It was conquered by the Pisans, 1025, who took it from the Saracens. It came to Spain, in 1481; and finally, was exchanged for Sicily, by Victor Amadeus, Duke of Savoy, who thereupon assumed the title of King of Sardinia, a title which has swelled into the more imposing one of King of Italy. As might be expected, from such a history, the language of the island is a mixture of Latin, Italian, and Spanish.

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A—*Continental.*

CONTINENTAL HOTELS, &c.

AIX-LA-CHAPELLE.

HOTEL DU GRAND MONARQUE.—DREMEL'S HOTEL, at Aix-la-Chapelle.—This magnificent and large Hotel, for Families and single Travellers, continues to maintain its European reputation for being the favoured residence of travellers of all nations. The proprietor, Mr. Fritz Dremel, obtained this unusual patronage by the cleanliness and comfort of his apartments (all the beds being of new construction), the richness and excellence of its viands and wines, added to the attention and civility of the attendants. Table d'Hôte at 1 and 5 o'clock.

The new Bath House attached to the Hotel also belongs to Mr. Dremel. It has extensive accommodation, and its proximity is a great advantage to visitors. Hot, Cold, Shower, and Tepid-sulphureous Baths at a few minutes' notice. The Baths are supplied direct from the Mineral Springs. [17.

HOTEL NUELLENS, opposite the Fontaine Eliza, and situated in the most fashionable part of the city, has great attractions to tourists and travellers. This house possesses excellent accommodation for single persons or large families, and the Cuisine department will afford satisfaction to the most fastidious taste. Extract from the 18th Edition of Murray's Hand-Book:—This Hotel, in the best situation, &c., &c., is recommended as capital. Table d'Hôte at 1½ and 5 o'clock.

Mr. Dremel, the well-known landlord of the "Grand Monarque" Hotel is also proprietor of the Hotel Nuellens, and personally superintends the management of both. Mr. Dremel spares no expense or efforts to render the accommodation of these superior first-class Hotels preferable to all others for Families and Gentlemen visiting Aix-la-Chapelle. [18.

KAISERBAD, BAINS DE L'EMPEREUR, M. F. Dremel, Proprietor.—This new and splendid Bath Establishment has been recently fitted up in the most comfortable and elegant manner, to afford extensive accomodation at all seasons. It has 80 Rooms, 33 Baths, Douche and Vapour Baths, &c. [19.

GRAND HOTEL DUBIGK CAMPHAUSBADSTRASSEN, one of the oldest and best Family Hotels in the town; recently enlarged and embellished, is situated opposite the three principal Bath establishments. Table d'Hôte at 2 and 5 o'clock. Patronised principally by English Families. Mme. Dubigk, Proprietress. [20.

AIX-LES-BAINS.

GRAND HOTEL D'AIX, kept by M. GUIBERT.—First-rate Establishment, admirably situated near the Casino, the Public Garden, and the Thermal Establishment. Large and small Apartments; 80 Rooms, 8 Saloons, Reading and Music Saloons, fine Dining-room, good Table. Great care is given to the attendance. Omnibuses in attendance at the Railway Station. Carriages for hire. [83.

GRAND HOTEL DE L'EUROPE AND DU GLOBE, Mr. Bernascon, Proprietor. A first-class Establishment, in the best and most delightful situation, near the Railway Station, &c., and commanding an extensive and beautiful view. It contains large and small apartments, all furnished in the most elegant and comfortable style. English and Foreign newspapers. [84.

ALGIERS.

HOTEL DE LA REGENCE, Place du Gouvernement, kept by Mr. B. Rebuffat (successor of Mr. Moutton). This excellent Hotel, situated on the most beautiful Square in the town, is one of the largest and handsomest of Algiers, and is the only one having a southern aspect. It forms a detached building, and has a fine view of the sea and the surrounding country. Large and well-furnished apartments for families. Very good Table d'Hôte. Conversation Room, and Reading Room. Interpreter. Foreign Newspapers. This Hotel has been for six months the residence of H. M. the King of Bavaria. [85.

ALGIERS—Continued.

HOTEL D'ORIENT,

BOULEVARD de L'IMPERATRICE (exceptional position), with a splendid view on the sea and on the country.

The Hotel contains Apartments and Rooms comfortably furnished. A very good Table d'Hôte; a Conversation Room, Smoking-room, Baths, &c. Moderate charges. [86.

AMSTERDAM.

AMSTEL HOTEL.—This large and commodious new Hotel was opened July, 1867. It is now in first-rate order, replete with every comfort. Table d'Hôte; Restaurant; Baths; Reading and Smoking Rooms. Carriages. Omnibuses of the Hotel to and from each Train. T. A. V. Collosens, Manager. [21.

H. HARDENBERG'S ENGLISH AND COMMERCIAL HOTEL, by the name of The Old Bible. Is well conducted and moderate, and is much frequented by English and American travellers. It is situated in the Warmoes Straat.

The "Times" and "Illustrated News" taken in. [22.

HOTEL RONDEEL.—This old established Hotel, in a central situation, at a convenient distance from the Railway Stations, has been enlarged, newly furnished, and decorated. English travellers and tourists will find every comfort with moderate charges. Baths, &c. [23.

BRACK'S DOELEN HOTEL, situated in the healthiest part of the Town, and most convenient for Visitors on pleasure or business. It commands a splendid view of the Quays, &c.; and, being conducted on a liberal scale, it is patronised by the highest classes of society in Holland, and also by English Travellers for the comfort and first-rate accommodation it affords as well as for the invariable civility shown to visitors. Cold and warm baths may be had at any hour—Carriages for hire. Omnibuses at the Station. Table d'Hôte at half-past four, or dinner à la carte. H. F. Hann, Proprietor. [24.

ANTWERP.

HOTEL ST. ANTOINE.—This Hotel, advantageously known by families and single tourists, has just been bought again by its ancient Proprietor, Mr. Schmitt Spaenhoven. This vast and first-rate Establishment is in every respect worthy the high support which it receives from the travelling public. [25.

NOTICE TO TRAVELLERS ON THE CONTINENT.

THE HOTEL DE L'EUROPE, in the Place Verte, next the Post Office, known for many years as the Hotel du Parc, has been much enlarged and improved by the present Proprietor having built a splendid *Salle à Manger*, capable of dining upwards of 120 persons, and added many Bed Rooms and Sitting Rooms entirely new furnished; redecorated it, and fitted it up with every English comfort; pledges himself to spare no exertions to render it one of the most popular Hotels on the Continent. Excellent Table d'Hôte. A choice selection of Wines. Hot and Cold Baths at any hour. Coach House and Stabling. English and French Newspapers. [26.

HOTEL DE LA PAIX, Rue des Menuisiers, opened the 1st May, 1869.—This Hotel, formerly the Hotel des Pays Bas, has been entirely re-built and newly furnished. No expense has been spared to make it one of the most comfortable hotels on the continent. Excellent Table d'Hôte. Choice Wines. Central situation. English, French, and German Newspapers. [27.

ANTWERP—Continued.

HOTEL DE HOLLANDE (STROOBANT'S), Rue de l'Etuve, close to the London and Hull Steam-boat Wharf. This Hotel, being now entirely under a new management, and being newly fitted up with great comfort, is recommended to English travellers, who will find every convenience. Choice Wines of the best vintages. English Daily and Weekly Newspapers. Every attention is paid to travellers by the landlord, Mr. STROOBANT, who speaks English, and being well acquainted with the Continent, can furnish every information required. Table d'Hôte at half-past twelve and five o'clock. Private dinners at any hour. [28.

ARCACHON.

STATION D'HIVER. ARCACHON. STATION D'ÉTÉ.

Grand Hotel—First-rate Establishment.

CASINO OPEN ALL THE YEAR—"VILLAS MEUBLÉES," &c.

For information, apply to the Directeur of the "Société Immobilière," at Arcachon. [87.

ARNHEIM (HOLLAND).

HOTEL DE BELLE VUE.—C. S. FROHNHAUSER, Proprietor.—Known as one of the finest hotels in Holland, situate near the Railway Station and the banks of the Rhine, on one of the most elevated points of the country; this Hotel commands the most extensive and picturesque views in the Netherlands. The accommodation is both elegant and comfortable. Patronised by the Queen Dowager of Holland. Table d'Hôte. Hot and Cold Baths. Good Stabling. The Prices are—Bed and Breakfast, 1st class, 2 fl.; 2nd class, 1 fl. 50 kr. Persons staying some time can be accommodated on the following terms, from 4 fl. 50 kr. to 3 fl. 50 kr. per day, exclusive of wine. [29.

AUGSBURG.

BAVARIAN HOTEL.—(The only First-class Hotel near the Station.) Beautiful Garden; good accommodation; comfortable Apartments, and well-furnished Rooms. Pension during the winter season. Carriages. Omnibus to the Station. English and French spoken. [231.

BADEN-BADEN.

HOTEL DE FRANCE.

First-class Family Hotel, splendidly situated in the middle of the Park.

PENSION

In the early and later part of the season **E. Siefert**, Proprietor. [232.

HOTEL DE HOLLANDE and Dependance: AU BEAU SEJOUR.—A. ROESSLER, Proprietor. This favourite and first-class Hotel, situated near the Kursaal, Promenade, and Theatre, commands one of the most charming views in Baden. Extensive and airy dining-room, and a comfortable public sitting-room, with piano and library. It is conducted under the immediate superintendence of the Proprietor, who endeavours, by the most strict attention and exceedingly moderate prices, to merit the continued patronage of English and American visitors. English and American newspapers. Table d'Hôte. English is spoken. [233.

BADEN-BADEN—Continued.

HOTEL VICTORIA,

FRANZ GROSHOLZ, PROPRIETOR.

THIS favourite and First-class Hotel is one of the finest in Europe, having Twenty-eight Balconies and Two Turrets, with three sides front; is principally frequented by English and American travellers. Its situation, on the Promenade, near the Kursaal, Theatre, and Trinkhall, commands one of the most picturesque views in Baden. The Table d'Hôte and Wines are reputed as the very best on the continent. London *Times*, *Galignani*, *New York Herald*, and other Newspapers taken in. Breakfast—Coffee, 1s.; Tea, 1s. 2d. Table d'Hôte at 1 o'clock, and at 5 o'clock, at moderate prices. [234.

HOTEL DE RUSSIE, GME. HILLENGASS, Proprietor.—This Hotel has been greatly enlarged and improved, and a beautiful Garden added to it. It is most delightfully situated near the Kursaal, and Railway Station, it is patronised by the *élite* and fashionable visitors to Baden-Baden. English families will find this a very desirable residence, at which there is a choice of large or small apartments, well furnished and comfortable. Visitors staying at this Hotel can hear the Band playing on the Promenade very distinctly. English Newspapers. [235.

HOTEL AND BAINS DE LA COUR DE DARMSTADT, R. SCHMIDT, Proprietor.—This Hotel is situated in the middle of the town, and close by the "Conversation House." It is particularly recommended for its excellent *cuisine* and superior wines. Table d'Hôte at 1 and 5 o'clock. N.B.—The Baths Establishment in the Hotel is one of the best in Baden, and for many years has enjoyed the patronage of Her Majesty the Queen of Prussia. Mineral, River, and Douches Baths. Moderate charges. [236.

HOTEL DE COUR DE BADE.—BADISCHER HOF.—*(Not to be confounded with the Hotel de la Ville de Bade, opposite the Railway Station)*—A first-rate and large Establishment, with extensive Gardens, Warm, Mineral, and other Baths; enjoying a well-merited reputation for its great comfort and attention. It is patronised by the most distinguished families.

MANAGER, MR. F. ZIEGLER. [237.

HOTEL DE L'EUROPE, Mr. OTTO KAH, Proprietor.—This excellent Hotel is one of the best situated in Baden, opposite the Trinkhall, and combines every comfort of a first-class hotel with moderate charges. Good *Cuisine* and superior choice of Wines. Reading-room, &c. Well-furnished Apartments. [238.

HOTEL ROYAL.—First-class Establishment, superintended by the new Proprietor, Mr. J. TH. KAUB, who spares no pains to render his house comfortable. Near the Trinkhall and the Kurhaus, with views of the old Castle and the beautiful Russian Chapel. Table d'Hôte at 6 o'clock. English and modern languages spoken. Reading-room, &c. [239.

HOTEL DE LA VILLE DE BADE, on the right hand side near the Station, commanding a delicious view, and overlooking the Old Castle, high rocks, and one part of the Black Forest. Spacious and elegantly-furnished Apartments and Airy Bed-rooms. Good cooking, strict attendance, and moderate charges. Pension from 5½ francs a week. Post and Telegraph office close to the Hotel. Recommended. [240.

HOTEL DU CERF ET PENSION.—This excellent second-class Hotel, well situated near the Kursaal, has been newly re-fitted up and improved by Mr. TH. SIEFERT, the proprietor, who by the most strict attention and moderate charges endeavours to deserve the patronage of English travellers. "Table d'Hôte twice a day." Baths on the premises of the Hotel. English spoken by the proprietor and servants.

Highly recommended for its attendance and moderate charges in the *Field*, 2nd September, 1871, and *Bell's Life*, 1st September, 1871. [241.

GRAND HOTEL ET PENSION DE BELLE VUE, Allée Lichtenthal, near the English church, and surrounded by a large pleasure ground. Splendid situation; comfortable apartments. Table d'Hôte at 1 and 6 o'clock. Restaurant. Baths and Carriages in the hotel. Arrangements made for a protracted stay. Charles Silberrad, Proprietor. [242.

BAGNERES DE LUCHON (PYRENEES).

GRAND HOTEL DU PARC.

ONE of the finest and most comfortable Hotels in the Pyrenees. English Interpreters and guides attached to the establishment.
Se habla Espanol. Si parla Italiano. [88.

BALE.

HOTEL DES TROIS ROIS.

Proprietor, Mr. WALD.

FIRST-CLASS Hotel, magnificently situated on the bank of the Rhin. Reading saloon. Smoking-room. Baths. Excellent cooking. Choice wines of the best vintages. Omnibuses at the Station. [199.

HOTEL DE LA CROIX BLANCHE (WHITE CROSS HOTEL).—Mr. A. GUBLER, Proprietor. This Hotel, beautifully situated on the Banks of the Rhine, close to the German Railway Station, is a very excellent house for families and single gentlemen. Prompt attendance. Moderate charges. Recommended.

OMNIBUSES IN THE HOTEL. [200.

HOTEL DE LA CIGOGNE, kept by J. KLEIN-WEBER.—This Hotel recommends itself for its excellent Table d'Hôte at 12½ o'clock, at 3 frs. (Wine included), and at 6 o'clock, at 4 frs. (Wine included). Rooms and apartments from 2 frs. and 2 frs. 50 c., &c. Omnibuses at the Stations. English spoken. Well situated close to the Rhine. [201.

HOTEL SCHRIEDER-ZUM DEUTSCHENHOF,

Opposite the German Railway Station.

CONSIDERABLY enlarged and newly fitted up. Large rooms, with saloons. Special saloons for ladies. English, French, and German newspapers. Post and Telegraph Offices. Omnibuses at the Swiss and French Railway Stations. Moderate charges. [202.

HOTEL DE L'ECU.

NEW Proprietor, GVE. WOLFF, same Proprietor of Hotel Byron (near Villeneuve).—Situated in the finest part of the town, and facing the lake, it commands a beautiful view of the environs. Table d'Hôte at 1 o'clock, 4fr.; at 5 o'clock, 4fr. Arrangements made with families during the winter months at very reasonable charges. New Reading and Smoking Rooms. [204.

GRAND HOTEL DE LA METROPOLE.

This splendid modern Hotel enjoys an extensive celebrity for its beautiful and admirable situation on the Promenade in front of Lake Leman, opposite the English Garden, the Bridge of "Mont Blanc," and the landing-place of the Steamers.

Table d Hôte at 1, 5, *and* 7 *o'clock.* *Pension from* 5 *frs. per day.* [205.

HOTEL DES BERGUES,

Frederic Wachter, Proprietor.

PATRONISED by His Royal Highness the Prince of Wales, and His Royal Highness the Prince Alfred. The Hotel, one of the largest in Geneva, is in a delightful situation —near the English Church and the General Railway Station. Families, or single Gentlemen, will find every accommodation and comfort which a first-class Hotel can afford. Tables d'Hôte at 1, 5, and 8 o'clock. Private Dinners at any time. Bath Establishment in the Hotel. [206.

BALE—Continued.

GRAND HOTEL BEAU RIVAGE.

FIRST-CLASS HOTEL, with a new addition, a large Garden and Terrace. It is one of the largest Establishments in the town; it contains 200 Bed-rooms and Saloons. Splendid view of the Lake Leman and Mont Blanc.
207.] **MAYER and KUNZ, Proprietors.**

HOTEL DE LA COURONNE.

SITUATED on the Grand Quai, in an excellent position. Mr. FREDERIC BAUR, Proprietor, begs leave to inform Travellers that he has added to his Establishment a fine and extensive building, situated on the Quai du Rhone. The apartments are most comfortable for families or single gentlemen. Good stabling and Coach-houses. Arrangements made with families or single gentlemen for prolonged stay. The new "Monument National" is just opposite the Hotel. [208.

BERLIN.

GRAND HOTEL DE ROME, under the Tilleuls, 39, corner of Charlotten Street. This great and beautiful Hotel, the largest and best situated of the capital, combines real English comfort with reasonable prices, and is kept in a very fashionable manner. Two hundred Rooms, Twenty-five Saloons, Three large Dining Rooms for more than 600 persons. Reading Rooms, supplied with all foreign Newspapers. Music Saloon, and conversation Room, &c. Restaurant "à la Française." The prices are placed in every room. Cold and Warm Baths. Post Office; Telegraph, &c. Omnibuses at the Station. [243.

HOTEL D'ANGLETERRE, 2, PLACE ANDER BAUACADEMIE. Situated in the finest and most elegant part of the town, next to the Royal Palaces, Museums, and Theatres. Single Travellers and large Families can be accommodated with entire suites of apartments, consisting of splendid saloons, airy bedrooms, &c., all furnished and carpeted in the best English style. First-rate Table d'Hôte, Baths, Equipages, Guides. *Times* and *Galignani's Messenger* taken in. Residence of Her British Majesty's Messengers.
244.] **R. SIEBELIST, Proprietor.**

HOTEL ROYAL UNTER DEN LINDEN, No. 3, and Corner of Wilhelm Street.—Mr. FRIEDRICH LANGE, Proprietor. This Hotel is in the best situation of the town, near the Promenade, the King's Theatre, the Museum, &c.; it is most elegantly furnished, and offers good accommodation for all classes of travellers. Saloons and large Apartments for Families. Waterworks and Baths in the Hotel. Carriages. Table d'Hôte at three. Private Dinners and Suppers at any hour. Good English Cuisine, and French Restaurant in an elegant saloon. Prompt attendance and moderate prices. French Restaurant. The Hotel has recently been enlarged by 40 well furnished rooms and bed-rooms. [245.

MARKGRAF'S HOTEL DE L'EUROPE, TAUBENSTRASSE, 16.—First-class Hotel for Families and single Gentlemen; and very well situated in the richest quarter of the town, near the Promenade called "Unter den Linden," the Museum, the King's Palace, the Theatres, &c. A Bath-House has been newly attached to the Hotel. Omnibuses at the Station. English newspapers. English spoken. Moderate charges. [246.

HOTEL DU PARC—THIERGARTEN HOTEL,

POSTDAMER PLATZ, 1,

Corner of Belle Vue and Koniggray Straat,

FIRST-CLASS HOTEL, beautifully situated, opposite the Railway Stations and the English Embassy. Moderate charges. Recommended. [247.

BIARRITZ.

HOTEL D'ANGLETERRE,

FACING THE SEA.

EXCELLENT accommodation; moderate charges. The Proprietor speaks English, and keeps a fine stock of Port and Sherry. [89.

HOTEL DE FRANCE.—Delightfully situated, and having a branch establishment of a hundred rooms directly facing the sea—close to the Baths. This magnificent and extensive establishment is fitted up in a very superior style, and conducted in a manner to deserve the recommendation given of it to English Travellers in Murray's Hand-books for France—for comfort, civility, and attention, which nothing can surpass. The Proprietor, Mr. GARDERES, speaks English, and keeps carriages for excursions in the Pyrenées and Spain. Table d'Hôte. Private dinners at a very moderate charge. [90.

BONN.

THE GOLDEN STAR HOTEL.—This first-rate and unrivalled Hotel, patronised by the English Royal Family, the English Nobility, and Gentry, is the nearest Hotel to the Railway Terminus, and to the landing-places of the Rhine Steamboats. The Proprietor, Mr. J. SCHMIDT, begs leave to recommend his Hotel to English Tourists. The Apartments are furnished and carpeted throughout in the best English style, and the charges are moderate. Apartments during the Winter at moderate prices. The London *Times* and *New York Herald* taken in during the whole year. Six excellent Pianos to be found in the different sitting-rooms. [30.

GRAND HOTEL ROYAL.—This excellent Hotel, one of the best on the continent, patronised by H.M. the King Leopold of Belgium, and by the Royal Family of England, is admirably situated on the banks of the Rhine, and commands the most beautiful view of the Seven Mountains, facing the landing-place of the Rhine Steamers, and near the Railway Station. This Hotel contains every comfort, with moderate charges. Large English Garden. Advantageous arrangement for winter. H. ERMEKIEL, Proprietor. [31.

GRAND HOTEL DE BELLE VUE, Proprietor, Mme. N. STAMM. Under the patronage of His Majesty William I., Emperor of Germany, King of Prussia, who favoured this hotel with his visit in May, 1864. This first-rate hotel, lately fitted up in a most superior manner for the accommodation of English travellers, and delightfully situated in the immediate vicinity of the Railway Station and the landing-places, with large Gardens, and a charming view of the Seven Mountains, will be found a very desirable place for a longer stay in Bonn. It offers every comfort and attention, combined with cleanliness and moderate prices; the Reading-room is supplied with the Daily English, French, and German Papers; and a Saloon with Piano, fitted up expressly for Ladies.

Excellent Tables d'Hôte at 1 and 5 o'clock. [32.

HOTEL RHEINECK.—The only Hotel actually on the Rhine, situated near the landing-place, and close to the Railway. Fine view on the River and the Seven Mountains. Excellent Cooking. Choice Wines. First-rate accommodation for families and single gentlemen. Moderate terms. Omnibus at the Station. The Proprietor, Mr. A. Falkenhayner, has for many years resided in England. [33.

BORDEAUX.

BORDEAUX.—HOTEL DE NANTES, LOUIS QUAY, XVIII., No. 6.—First-class Hotel, most delightfully situated, facing the Port, in the centre of the City, near the Promenades, the Bourse, and Theatres. Is fitted up in a most superior style, has a good Restaurant, and a large stock of Wines. Large and small Apartments for Families and Gentlemen. Sitting-room for conversation, &c. Attendants speaking several languages. [91.

HOTEL DE PARIS.—First-class Hotel, frequented by English and American travellers. Most beautifully situated on the "Promenade des Quinconces." Large and small well-furnished apartments and rooms. Moderate charges. [197.

BOULOGNE-SUR-MER.

HOTEL DU PAVILLON IMPERIAL DES BAINS DE MER.—MR. BOURGOIS, Proprietor. This large and splendid Hotel, having been frequently patronised and honoured by the visits of their Majesties, the Emperor and Empress, was selected by them for the residence of H.M. Queen Victoria on her visit to Boulogne. This Hotel is established on a most extensive scale, and is fitted up in the superior style of the first and best class Hotels in England. Table d'Hôte at 6 o'clock. [92.

GRAND HOTEL CHRISTOL, A. HANNON, Manager.—First-class Hotel for Families and Gentlemen. This vast and splendid Establishment, situated on the Port, the finest promenade of the town, near the Railway Terminus and the Steam-packet Station, recommends itself to notice by the reputation of its good *cuisine*, its choice Wines, the comfort of the Apartments, and the care given to the attendance. Conversation, Reading, and Music-room. English and French newspapers. Warm Baths. Table d'Hôte at six o'clock. Private Dinners and Breakfasts for families and residents in the Hotel. [93.

BOULOGNE-SUR-MER.—HOTEL D'ANGLETERRE.—This Hotel is replete with every comfort; noted for its cleanliness, attention, and moderate charges. Pleasantly situate near the sea. Apartments for large or small families secured on arrival.—H. HODGKINSON, Proprietor. [94.

HOTEL DE L'EUROPE.—This splendid, first-rate Establishment, situated on the Quay, opposite the Steam-packet Station, the Custom-house, and the Railway Terminus, affords every accommodation to Travellers. Apartments with airy Bed-rooms. Fine Gardens, Warm Baths, Stabling, Lock-up Coach-houses, &c. Prices:—Drawing-rooms, 4 to 6 frs. per day; Bed-rooms, 2 frs. per Bed per night; Table d'Hôte Dinners, 3 frs. 50 c.; Breakfast, 1 fr. 50 c. to 2 frs. The *Times* Newspaper daily. Smoking-room. Agreements are made by the week. [95.

ENGLISH BOARDING HOUSE, 82 and 86, Rue de Boston,

Immediately opposite the Landing Place. Established 26 years.

Replete with every convenience, especially for Ladies. Noted for its domestic comforts and exceedingly moderate charges. Arrangements made by the day or the week. Proprietress, MRS. ROBINSON, late R. J. Roberts. [96.

BREMEN.

HILLMANNS' HOTEL.—One of the first Hotels in Germany, close to the Railway Station. Superior first-rate accommodation for Families and Gentlemen. An elegant Coffee Room attached to the Hotel, which is supplied with a great selection of English, French, and German newspapers. [248.

HOTEL DE L'EUROPE.—C. A. Schulze, Proprietor. One of the best Hotels in the North of Germany, is situated on the Boulevards, close to the station, post-office, and exchange. The rooms are carpeted and furnished in the best English style. English and French Journals are taken in. Advantageous arrangements can be made with families remaining any length of time. Warm and Cold Baths. [249.

GRAND HOTEL DU NORD.

THIS large first-class Hotel, situated in the immediate vicinity of the Railway terminus, affords excellent accommodation to families and single gentlemen at reasonable prices. Baths and Carriages. French and English spoken.

Messrs. HILLMANN AND EBERBACH, Proprietors. [250.

ALBERTI'S HOTEL,

NEAR the Railway Station. Very good Hotel, under the immediate superintendence of the proprietor, Mr. L. ZIESING, who spares no pains to afford every comfort to his visitors. The Hotel is recommended as being very conveniently situated, especially for a short stay. Mr. Z. was formerly manager of the Hotel Hillmann. [251.

BRUSSELS.

BRUSSELS—Hotel de l'Europe—PLACE ROYALE,

In a fine, Open, and Healthy Situation.

FOR FAMILIES, PRIVATE OR COMMERCIAL GENTLEMEN.

Excellent accommodation and moderate charges, civility and attention recommend this Hotel to the esteemed patronage of English and American visitors. Most of the rooms overlook the Place Royale and the Park.

The situation of this favourite Hotel, facing the South and South-west, immediately opposite the new palace of the Count and Countess de Flandres, is highly desirable, gay, and warm, the air pure and salubrious, and the view of the beautiful Place Royale and Park always cheerful and animated. Families or gentlemen can pre-engage rooms by letter or telegram, or always secure the first choice by proceeding direct by cab to the Hotel de l'Europe, immediately on the arrival of the Train.

First Table d'Hôte at 5 o'clock; second Table d'Hôte at 7-15 for travellers from London *viâ* Calais or Ostend. Master and Attendants speak English. [34.

WILTCHER'S ENGLISH PRIVATE HOTEL,

25, RUE MARIE DE BOURGOGNE

Is situated in the most fashionable part of Brussels, and is patronised and highly recommended by large numbers of the English nobility and gentry. Mr. and Mrs. WILTCHER are English, and can give Clergymen's and other references if required. Letters by post immediately replied to. [35.

LACE MANUFACTORY.—Ladies desirous of purchasing the genuine Brussels and Valenciennes Lace, or Mechlin Point, are invited to visit the Celebrated Establishment of Mr. O. DE VERGNIES ET SŒURS, 26, Rue des Paroissiens, near the Cathedral of St. Gudule, where they may witness the process of manufacturing lace of the finest texture, and inspecting an unrivalled stock of Royal Black Lace, and various articles of the Richest and Newest Patterns, at fixed prices. This house is the recipient of the Prize Medal of the Great Exhibition, the Gold Medal of the Belgian Government, and was awarded the first medal at the late Universal Exhibition at Paris. Visitors should be particular in not mistaking the House, or confounding this Establishment with others, which may be easily avoided, as the NAME IS ON THE DOOR. M. O. de Vergnies et Sœurs, successor of Mr. Vanderkelen Bresson, who was also awarded the First Class Medal at the Paris Exhibition. [36.

CAEN (NORMANDY).

HOTEL D'ANGLETERRE.

FIRST CLASS ESTABLISHMENT, exceedingly well situated, and strongly recommended to English Families and Single Gentlemen, for its comfort, cleanliness, good attendance, and moderate charges. M. DUBOSQ, Proprietor. [97.

CALAIS.

HOTEL MEURICE, RUE DE GUISE, near the Grande Place, Two Minutes' walk from the Railway Station and Steam Packet Quay. Very clean, comfortable, and moderate charges. English waiters. Carriages from the Hotel attend Trains and Boats. [98.

PARIS HOTEL.—This first-class Establishment the nearest to the Steam-Packets and the Railway Station, commanding an extensive view on the Sea, is recommended for its cleanliness, good accommodation, and moderate charges. Arrangements made with families for a protracted stay. [99.

CALAIS—Continued.

HOTEL DESSEIN.—L. DESSEIN, the Proprietor, has the honour to inform his numerous patrons, and travellers in general, that since the 1st of JANUARY, 1861, his establishment has been transferred to the HOTEL QUILLAC, which has been entirely newly done-up, and which has taken the name of "HOTEL DESSEIN." The premises of the old Hotel Dessein having been purchased by the town of Calais, it ceases to be an hotel for travellers. [100.

CANNES.

HOTEL GRAY AND D'ALBION.

THIS new first-class Establishment, is situated in one of the most beautiful quarters of the town, very agreeably sheltered, and contains 70 Rooms and Saloons; a Conversation Saloon, Reading and Billiard Rooms, a Smoking Room, Baths, &c. The garden is considered the largest and finest in Cannes. The Proprietor, M. FOLTZ, hopes to be honoured with the visits of his old friends of the Hotel Gray, and endeavours by every attention to deserve a continuance of the patronage of English travellers. [101.

GRAND HOTEL BRITANNIQUE.—First-class Hotel, occupying one of the most cheerful, healthy, and pleasant sites in Cannes, near the sea, and overlooking the islands and the mountains. Numerous suites of Apartments; spacious and elegant Conversation and Reading Saloons. Moderate terms. Arrangements can be made for board and residence at a fixed price. [102.

SPLENDID HOTEL,

Kept by Mr. and Mrs. HENRY BOURGOIS, Proprietors.

THIS magnificently first-class Hotel is situated on the "Cours," and near the Public Gardens, in the most pleasant and best sheltered part of the town (full south). Table d'Hôte and Refreshment Saloon. [103.

PAVILLON HOTEL,

Situated in the West part of the town,

CONTAINS Twenty Saloons. English comfort. Reading Room. English Billiard Table. Baths. Large Garden. [104.

HOTEL BEAU SITE,

SITUATED ON THE WEST SIDE OF CANNES, IN A FINE ORANGE GARDEN, ADJOINING LORD BROUGHAM'S, COMMANDING MAGNIFICENT VIEWS.

GEORGES GOUGOLTZ, Proprietor. [105.

CANNSTADT, NEAR STUTTGART.

HOTEL WILHELMSBAD.

Director—T. A. Y. COLLOSEUS.

FIRST-CLASS Hotel, beautifully situated near the Kursaal, with large garden. Hot and cold Mineral Baths, Turkish Bath, Douche, &c. Moderate terms. Arrangements can be made for board and residence at a fixed price. [252.

CARLSBAD.

ANGER'S HOTEL.—This large and first-class Establishment affords special comfort for English travellers, who will find it a most desirable residence. It is near the Springs, and in the most beautiful part of the town. Charges strictly moderate. N.B.—The Proprietor and his wife speak English. Deservedly recommended. [253.

CHALONS-SUR-MARNE.

THE HOTEL DE HAUTE MERE DIEU is particularly recommended to English and American Families for the excellent quality of its Viands, Wines, and Tea. Comfortable Apartments. Table d'Hôte at six o'clock. English spoken. Omnibus attends each Train. [106.

CHAMBERY.

GRAND HOTEL DE LA POSTE, kept by Mr. POITEVIN.—First-class establishment, pleasantly situated. Large and small, very comfortable, and extremely clean apartments for families. Table d'Hôte at two and six o'clock. Private service. Carriages in the hotel. English spoken. [107.

CHRISTIANIA.

HOTEL SCANDINAVE.

Fine newly-built Hotel, situated in the Carl Johan's Gate, only two minutes' walk from the Railway and Steam-boat Stations. Cold and Warm Baths in the Hotel.

Times, London News, Punch, &c., taken in. English spoken.

C. A. SMITH, PROPRIETOR. [254.

COBLENTZ.

HOTEL DE BELLE VUE.—MR. M HOCHE, Proprietor.—This favourite and first-class Hotel, with which the Hotel des Trois Suisse, entirely refitted, has recently been incorporated, is pleasantly situate, close to the landing-place of the steam-boats, facing the Rhine, and commanding a most beautiful view of the Castle of Ehrenbreitstein. This magnificent establishment is fitted up in a very superior style, and conducted in a manner to deserve the patronage it enjoys among the English nobility and gentry, who will find it a most desirable residence for comfort and accommodation—which nothing can surpass—and for civility and attention. [37.

HOTEL DU GEANT.—Messrs. EISENMANN, Proprietors.—This well-known and favourite first-class hotel is delightfully situated opposite the castle of Ehrenbreitstein; it is the nearest to the landing-place of the Steamers, and commands a most beautiful view of the Rhine and surrounding country. This highly-recommended establishment combines superior accommodation with moderate prices. [38.

THE ANCHOR HOTEL.—Wilh. Prang, Proprietor.

THE nearest to the landing-place of the Steamers, and commanding a magnificent view of the Rhine and the Fortress of Ehrenbreitstein. The proprietors of this old-established Hotel, in soliciting the patronage of the English public, assure Families and single Travellers, that they hope to merit their confidence by attention and moderate charges. Good carriages for long and short excursions. N.B.—The Omnibus of the Hotel awaits the arrival of every Train. [39.

HOTEL DE TREVES,

Proprietor, Mr. F. MAAS.

Opposite to the Palace of the Empress. First-class accommodation. [40.

COLOGNE.

HOTEL DISCH, in BRIDGE STREET.—This first-class well-known Hotel is most centrally situated, close to the Cathedral, the Central Railway Station for Berlin, Paris, Brussels, Calais, and Bonn Railways, the Quay of the Rhine Steamers, the new Tubular Bridge over the Rhine, &c. Superior accommodation and comfort will be found here for Families, Tourists, and gentlemen passing through Cologne, *en route* to or returning from the Rhine, the North of Germany, &c. Messrs. DISCH & CAPELLAN keep a large assortment of the best stock of Rhine and Moselle wines for wholesale. The Hotel Omnibus conveys passengers to and from the Railway Stations. [41.

HOTEL DU NORD.—The only first-class Hotel contiguous to the Central Station, the Cathedral, and the Rhine. 200 Rooms and Saloons. Fine view over the Rhine. Garden and Baths. French Cook. Omnibuses at every train. Sale of choice Rhine Wines for exportation, &c. English spoken. Tariffs in every room. [42.

HOTEL DE BELLE VUE.—MR. J. HENRION, Proprietor. This first-class and splendid hotel is situated by the side of the Rhine, at Deutz, opposite Cologne, and commands beautiful views of the Cathedral of Cologne. The accommodation is unsurpassed, there being extensive suites of apartments elegantly furnished for Families, and comfortable rooms, saloons, &c. for Gentlemen. Patronised by Her Majesty Queen Victoria and Prince Albert. Owing to the completion of the New Bridge and Central Railway Station, Deutz has become a desirable residence for Visitors. Within a few minutes' walk or ride of the Central Station, it is quiet and free from the noise of that locality. Omnibuses to and from each train. During the summer months a band of music plays in the garden of the Hotel. [43.

THE HOTEL DE HOLLANDE is delightfully situated opposite the starting and landing-place of the Rhine Steamers, and by the new thoroughfare only three minutes from the Railway and Cathedral. The apartments are furnished with English comfort, being carpeted throughout, and suited to large families, as well as single gentlemen. It offers from its Belvedere, built in the veranda style, as well as from its windows, the finest view of the Rhine, and a panorama of Cologne. The accommodation will be found to combine comfort and cleanliness, a perfect *cuisine* and exquisite wines—attentive servants—and moderate charges. Omnibuses and private carriages attached to the Hotel. [44.

GRAND HOTEL VICTORIA, COLOGNE.—This first-class Hotel is, without exception, one of the handsomest and most elegant Hotels of Germany. From the time it was opened it has been patronised by the Reigning Sovereigns who have passed through Cologne. It is situated on the "Heumarkt," near the landing-place of the Rhine Steamers, the new Bridges, the Cathedral, and Railway Stations. Excellent *Cuisine*. Table d'Hôte; choice Wines; Carriages and Omnibuses at the Hotel. Fixed and moderate prices. F. W. LUGENBUHL, Proprietor. [45.

HOTEL DU DOM, situated in view of the Cathedral, one minute from the Central Railway Station, and opposite the New Rhine Bridge; central to the Curiosities also; both excellent and very reasonable (breakfast, 1 fr.; dinner, 2½ fr.; chamber, 1½ to 2 fr.) In the elegant Café, joined to the Hotel, are 65 English, French, Russian, Italian, Dutch, and German Journals. [46.

COPENHAGEN.

HOTEL ROYAL, H. GILDSIG, Proprietor.—This first-class Family Hotel, situated opposite the Royal Palace, and within two minutes' walk of the Exchange, is patronised by the highest class of English and American travellers, on account of its central position for either business or pleasure. The Rooms are light and airy, and the cooking particularly adapted to English taste. Table d'Hôte at three o'clock, 2s. 3d. Rooms from 2s. 3d. and upwards. English French, and German spoken. London *Times* and other papers taken in. [255.

DARMSTADT.

HOTEL AU RAISIN,

FIRST-RATE ESTABLISHMENT, NEWLY OPENED BY MR. C. STEMPEL,
BEAUTIFUL SITUATION.

ENGLISH MANAGEMENT. ENGLISH AND FOREIGN NEWSPAPERS.

MODERATE CHARGES.

This Hotel offers a most agreeable residence. [256.

HOTEL DARMSTAEDTER HOF.—A first-rate Hotel of old standing, superior accommodation for Gentlemen or Families. Two Coffee Rooms, excellent Table d'Hôte; Suites of Apartments with every comfort in the English style, at moderate charges. L. WIENER, Proprietor.

N.B.—This Hotel has been established more than half a century ago by the father of the present Proprietor. A lengthened residence in England enables Mr. WIENER to give especial satisfaction to English travellers. [257.

DIEPPE.

HOTEL ROYAL, facing the Beach, the Bathing Establishment, and the Parade, is one of the most pleasantly situated Hotels in Dieppe, commanding a beautiful and extensive view of the sea. Families and gentlemen visiting Dieppe will find at this establishment elegant, large, and small apartments, and the best of accommodation at very reasonable prices; the refreshments, &c., are of the best quality. Table d'Hôte and private Dinners. [108.

GRAND HOTEL DES BAINS, fronting the Sea, the Bath Establishment, and close to the Custom House, is unrivalled for its situation and its excellent accommodation. For many years this favourite Hotel has been patronised by the majority of English visitors to this fashionable watering-place of "La Belle Normandie." The Proprietor, MR. MORGAN, is most obliging. Prices will be found very moderate. Table d'Hôte at 6 o'clock. [109.

HOTEL DE LA PLAGE. Delightfully situated directly facing the Sea, and close to the Baths. Madame J. B. Corgne is unremitting in her attention to the comfort of her visitors. Elegantly-furnished lofty apartments for large and small families. Old Wines and first-rate Cuisine, with very moderate charges. French and English spoken. Terms made for the Winter season. [110.

DIJON.

HOTEL DU JURA.—M. DAVID, Proprietor.—This first-rate Hotel is the nearest to the Railway Station, the Cathedral, and the Public Garden Saloons. Apartments and Rooms for Families. Table d'Hôte. Private Carriages for Hire by the hour. English Newspapers. Omnibuses to convey Passengers to and from each Train. English spoken. The greatest attention is paid to English Visitors. Divine Service celebrated in the Hotel from the 1st of May to the end of November by a Minister supplied by the Evangelical Society. [111.

HOTEL DE LA CLOCHE, MR. GOISSET, Proprietor. This Hotel continues to enjoy its old-established reputation, and offers English visitors all the accommodation they can desire. It is situated close to the Railway Station, and the objects of attraction in the town. Suites of Apartments. Good Table d'Hôte. Carriages for drives. Omnibuses at the Station. English and German spoken. Large assortment of Burgundy Wines for wholesale. [112.

HOTEL DU PARC, Mr. RIPARD, Proprietor.—Has been newly furnished, and entirely re-fitted throughout. Large and small Apartments. Garden behind the Hotel. Ask for the Hotel Omnibus of the Hotel du Parc which awaits the arrival of all the Trains. [113.

A DÔLE (FRANCE), JURA.

HOTEL DE GENEVE,

Kept by Mr. FLUTSCH.

COMFORTABLE and WELL-SITUATED HOTEL, with large Apartments, and well-furnished Rooms for families and single gentlemen. Strict attendance, good accommodation and moderate terms. Table d'Hôte. [114.

DRESDEN.

HOTEL DE SAXE.—This greatly renowned first-class Hotel, situated in the most central and healthiest part of the town, on the new Square, in the vicinity of all the curiosities, has been recently enlarged and fitted up with every comfort. Table d'Hôte at one and four o'clock. Reading and Smoking Rooms. Carriages for hire. In winter season terms very moderate. Messrs. MAX. and CHARLES DORN, Proprietors. [258.

HOTEL ZUM GOLDNEN ENGEL (ANGEL HOTEL), 4, 5, 6, WILSDRUFFERSTRASSE.—JOS. HEURION, Proprietor.—This first-rate Hotel is pleasantly situated in a central and healthy locality, with large rooms well ventilated and fitted up with every convenience and comfort. It is close to the English Chapel. Jos. Heurion is desirous of getting up a connection among the nobility and gentry of England. Terms moderate, particularly in winter. English spoken. English Newspapers and Periodicals. [259.

VICTORIA HOTEL.—CARL WEISS, Proprietor.—This first-rate establishment, situated near the great Public Promenade, combines comfort with elegance, and has the advantage of possessing a spacious and beautiful garden. Two superior Table d'Hôtes daily. Private Dinners at any hour. During the winter, Board and Lodging at very moderate prices. [260.

DUSSELDORF.

HOTEL BREIDENBACH.—Mr. CAPELLAN, Proprietor.—This favourite and well-known Hotel is in the best and most agreeable part of the Allee, the principal promenade of the town, close to the beautiful Park, and a short distance from the landing-place of the steamers. It is most centrally situate, about midway between the Railway Stations for Aix-la-Chapelle, Cologne, Elberfeld, and Berlin. It is also within a few doors of Mr. Schulte's Exhibition, or Gallery of Modern Paintings.

Her Gracious Majesty, Queen Victoria, and Prince Albert, honoured this Hotel with their presence *en route* to Berlin, August, 1858. Extensive accommodation for Families and Gentlemen. [47.

HOTEL DE L'EUROPE, opposite the Cologne, Minden, Berlin, Dutch, and Elberfeld Railway Stations, near the Rhine. This first-rate and highly recommended Hotel between the two largest Promenades, qxite freely situated, with a tower, wherefrom one has a beautiful view over the town and country, has elegant rooms for Families and single Gentlemen. The waiters speak French and English. The prices are moderate, and arrangements made with Families during the winter months. Proprietress, Madame E. GOETZEN; JOS. KUNTGEN, Chargé d'Affaires. [48.

FRANKFORT-ON-THE-MAINE.

THE ROMAN EMPEROR, an Hotel of European celebrity, much frequented by English travellers; distinguished for its elegance, comfort, and attention. Charges moderate. Proprietors, Messrs. Lohr and Alten. [261.

UNION HOTEL AND PENSION, formerly HOTEL WEIDENBUSCH.—This old-established Hotel, in a central situation, and at a convenient distance from the Railway Stations, has been newly furnished and decorated, and English families and gentlemen will find every comfort combined with moderate charges. Baths. English and French Newspapers. Advantageous arrangements can be made for a protracted stay. BRUNNO STRUBELL, Proprietor. [262.

FRANKFORT-ON-THE-MAINE—Continued.

FRANKFORT-ON-MAINE.—HOTEL DE HOLLANDE, good English House in the best part of the town, in an open space opposite the Göethe and Guttenberg Monument; recently established, with every comfort and elegance, containing One Hundred Bed Rooms. Good selection of English, French, and German Newspapers taken in. Hot and Cold Baths in the house. Charges moderate. [263.

FREIBURG IN BRESGAU (DUCHY OF BADEN).

Hotel Sommer zum Zahringer Hof,

OPPOSITE the Railway Station, surrounded by a nice garden and vineyards belonging to Mr. SOMMER, the Proprietor of the Hotel. This Establishment, newly built, and patronised by his Royal Highness the Prince of Wales, is the best situated, largest, and most comfortable Hotel in Freiburg. It commands beautiful views of the Cathedral, the Mountains of the Vosges, and the Black Forest. It contains 120 Bed-rooms and Saloons, a large Dining-room, etc., etc. All the rooms are airy, cheerful, and truly comfortable. The Hotel is conducted under the most liberal scale, and under the immediate superintendence of Mr. SOMMER. Excellent Cuisine. Superior Table d'Hôte at 1 and 5 o'clock. Good attendance and moderate prices. Reading-room supplied with English and American papers. Baths in the Hotel. Arrangements can be made for board and lodging during the Winter. Capital Trout Fishing in the nearest neighbourhood. [264.

Mr. SOMMER and Servants speak English.

HOTEL ET PENSION LANG.—This new and elegantly-furnished Family Hotel is beautifully situated in the immediate vicinity of the Railway Station. Families received in pension by the week or for longer stay at moderate charges. Table d'Hôte twice a day. Good cooking. Saloon with piano; "Café Restaurant," and Billiard-room table. English and French spoken. [265.

HOTEL DEUTSCHERHOF-GERMAN HOTEL.—First-class Hotel, most beautifully situated, near the Cathedral and containing large and small well-furnished apartments. The Proprietor, Mr. C. SIEBENPFEILLER, who speaks English, does all in his power to satisfy his visitors. Omnibuses at the station. Excursions to the Black Forest, &c. [266.

FRIEDRICHSHAFEN, a BODENSEE.

HOTEL D'ALLEMAGNE ET DE LA POSTE.—First-class Hotel, well situated, in the vicinity of the Railway Station, and only five minutes' walk from the Landing-place, in the middle of a beautiful garden, and commanding a magnificent view of the Lake and the Mountains. Bath Establishment. Foreign papers. [230.

GENEVA (SWITZERLAND).

GRAND HOTEL DE LA PAIX, T. KOHLER, Proprietor.—First-class Hotel, of an European repute, situated Quai du Mont Blanc. From its 40 Balconies, the most splendid view of the Lake and Mont Blanc is to be had. Large and small well-furnished (some furnished with luxury) apartments for families and single gentlemen. [203.

GRAND HOTEL DE LA POSTE, kept by Gustave Heller, successor to AD. STIERLEN.—This Hotel is situated on the Quay; it offers to Families and single Tourists every comfort, great cleanliness, and first-rate accommodation, at the most moderate prices. Breakfast, 1fr. 25c.; Dinner, with Wine included, 3frs. and 3frs. 50c. Service, ½ franc. Conversation Room, with Library. Newspapers. Smoking Room and Baths. N.B.—Not to be confounded with the Old Hotel "de l'Ancienne Poste" in the Rue du Rhone. [209.

HOTEL VICTORIA,

Near the Lake, the English Church, and the Railway Station; highly recommended for its situation, comfort, and cleanliness. Reading, Smoking, and Bathing Rooms. Omnibuses at the Station. Pension. [210.

GENEVA—Continued.

GRAND HOTEL DE RUSSIE,

FORMERLY PALACE FACY, QUAI DU MONT BLANC.

The most beautiful situation in Geneva.

FIRST-CLASS HOTEL. MODERATE PRICES.

A. ADRION, Proprietor. [211.

ENGLISH FAMILY BOARDING-HOUSE,

KEPT BY MRS. FROMONT AND MRS. JACKSON.

Opposite the Railway Station, near the English Church, adjoining the principal Branch Post-office. Clean, comfortable, and quiet. Terms from 4 to 5 francs per day. Views of the Lake and Mont Blanc. Rue Pradier, 3. English spoken. [212.

WATCHES AND JEWELLERY.

A. MALIGNON, 8, Grand Quai, formerly 6, Rue de la Corraterie.

This being one of the oldest manufacturing establishments in Geneva, is reputed for the excellent quality and workmanship of its articles. An extensive and select variety of Jewellery and Watches of the best description. [213

F. CHARNAUX, PLACE BEL-AIR, MAISON DES TROIS ROIS,

GREAT CHOICE OF

Swiss Sculptures, Pendules Coucoux, Chalets, Music-pieces, of every description.

DEPOSIT OF STONES OF THE ALPS, CRYSTAL, AMETHYSTS, ONYX, &c.

Photographical Workshop. Swiss Landscapes of any size.

Pictures, Views, Costumes, &c. [214.

F. PIGUET.

CIGARS.—Maison des Trois Rois, Place Bel-Air, No. 2, near the Post-office. Tobacco and Cigars of all the Régies. Importer direct of Havannah Cigars. Great assortment of Pipes and Cigar Tubes. Rare Cigars, warranted genuine. [215.

IMPORTATION DIRECT FROM HAVANA.

CLERC BONNET,

3, PLACE DES BERGUES, and RUE DU RHONE, 31.

CIGARS AND TOBACCO, OF ALL QUALITIES,

Forwarded to all Parts. [216.

GRENOBLE.

HOTEL MONNET, Mr. TRILLAT, Proprietor (Son-in-law and Successor to Mr. Monnet).—This Hotel is situated in the PLACE GRENETTE, 14; it offers excellent accommodation, and will be found deserving the patronage of English families and single gentlemen. Post-horses and Coaches for Aix-les-Bains, Allevard, Ariage, la Motte-les-Bains, la Salette, &c. Omnibuses belonging to the Hotel at the Station. [215.

THE HAGUE.

HOTEL PAULEZ, Korte Voorhout; and the HOTEL DE L'EUROPE, lang-Hout Straat.—These two first-rate Hotels, situated in the finest quarter of the city, in the vicinity of the Theatre Royal, the Museum, and the Park, cannot be too highly recommended for their accommodation, the excellence of their Table d'Hôte and Wines, added to the attention and civility shown to all Travellers. Proprietor, F. PAULEZ. [49.

HOTEL DU VIEUX DOELEN.—Mr. VAN SANTEN, J.J., Proprietor. This old-established and most comfortable Hotel is extensively patronised by Travellers on account of its superior Accommodation, its handsome and well furnished apartments, and splendid Saloons—for its admirable situation and beautiful Garden; as also for the quality of the Wines and Refreshments, the Table d'Hôte and Restaurant, and the general civility of the Attendants. [50.

EXCELLENT CUISINE.

HOTEL BELLE VUE.—C. J. Van Velsen, Proprietor.—This favourite and first-class Hotel, pleasantly situated opposite the Royal park, and the Rhine Railway Station, in the most delightful part of the Hague, commanding a beautiful prospect near the promenade and public buildings, is refitted up in a very superior style, and is conducted by the new proprietor, in a manner to render it deserving the patronage it enjoys among the nobility and gentry. English travellers will find it a most desirable residence for comfort and accommodation, which nothing can surpass, and for civility and attention. Extensive garden. Arrangements made by the month on favourable terms. English and Foreign newspapers. ☞ Table d'Hôte. [51.

HANOVER.

UNION HOTEL.—This well-known first-class and favourite Hotel, for Private Families and Gentlemen, is beautifully and cheerfully situated right opposite the Railway station. Elegance and comfort combined. English and French spoken. The utmost attention and civility. A regular Table d'Hôte, and private dinner to order. Baths in the house. Private carriages always ready. English and French newspapers. Pension, 6 frs. a day, everything included. [267.

HOTEL ROYAL, immediately opposite the General Railway Station for Bremen, Berlin, Brunswick, Cologne, Hamburg, &c., admirably situated, in the best part of the city. The *Cuisine* and Wines are of first-rate quality, and the accommodation excellent for Families or Single Travellers. The Reading-room is well supplied with Newspapers and Periodicals. A beautiful garden for the use of visitors. [268.

HAVRE.

HOTEL DE L'EUROPE, Rue de Paris. The situation of this well-known and old-established Hotel is central and convenient for every part of Havre, from its immediate vicinity to the Theatre, the Exchange, the Docks, and the Quays. Visitors will find superior accommodation at reasonable prices. It can be highly recommended for its comfort, cleanliness, and excellent Table d'Hôte, &c. The Railway Booking Office is next door to the Hotel. Restaurant à la Carte. [116.

HEIDELBERG.

HOTEL DU PRINCE CHARLES, kept by SOMMER and ELLMER, in the Market Place, near to the Castle, with the finest view of it. This Hotel, patronised by their Royal Highnesses the Prince of Wales and Prince Alfred, is without question the best situated and most frequented in the town; it possesses an excellent *cuisine*, and is favourably known for its clean and airy bed-rooms, good attendance, and very reasonable prices. Reading Room supplied with the London *Times*, *Galignani's Messenger*, and American papers, &c. Superior Tables d'Hôte at 1 and 5 o'clock. Baths in the Hotel. Deservedly recommended. [269.

HEIDELBERG—Continued.

THE ADLER (or EAGLE) HOTEL, in the Graud Place, commands a beautiful view of the celebrated Castle of Heidelberg, and is close to it. English and American Families and single Gentlemen will find this house one of the most comfortable, combining excellent accommodation with cleanliness and moderate charges.—(See "Murray," page 531.) The Reading-room is supplied with the London *Times* and American papers. The hotel is superintended by Mr. Lehr himself, who speaks English and French, as do the servants.

There is also a fine pond of Trout in the yard of the Hotel, where they are always to be had fresh. [270.

HOTEL DE HOLLANDE, quiet and delightfully situated on the banks of the Neckar, and commanding a fine view of the opposite romantic mountain scenery, the nearest to the landing-place of the Steamboats, and close to the Castle. Mr. SPITZ, the proprietor, well known for his solicitude to promote the comforts of his guests, has lately, at considerable expense, purchased a large building on the banks of the Neckar, contignous to his Hotel, and has converted the slope into a beautiful garden for their exclusive use. Tables d'Hôte at 1 and 5 o'clock. English and French spoken. Terms moderate. [271.

MULLER'S VICTORIA HOTEL and PENSION—formerly known as Müller's Family Hotel—close to the Railway Station on the Anlage, the most fashionable part of the town; commands a magnificent view of the castle and mountains, and enjoys the patronage of the English nobility and gentry, both on account of the excellence of its cuisine, and the cleanliness and airiness of its apartments. The garden, which is very large, and situated on the side of the mountain, is a great advantage to families. The house is elegantly furnished after the English style, and the terms are very moderate. This hotel is also mentioned in Murray's Hand-book. The Reading Room is supplied with English newspapers. [272.

HOTEL SCHRIEDER—RAILWAY HOTEL, at the issue of the Stations No cab nor omnibus wanted. This Hotel consists now of 129 Bed Rooms, elegant Sitting Rooms and a Garden round the house, with a view on the Castle from every side. The Hotel Schrieder has been recently honoured by their R. H. the Prince and the Princess of Wales, the Prince Arthur, and the Prince Louis of Hesse, with the Princess Alice. It is conducted under the immediate superintendence of the Proprietor, Mr. OTTO KUHN, who endeavours, by the most strict attention, great comfort, and moderate prices, to deserve the patronage of English visitors. [273.

COURT OF BADEN HOTEL.—This First-class Hotel, well situated at a convenient distance from the Railway Station, the Castle, etc., has been considerably enlarged, newly refitted, and very much improved by the new Proprietor, Mr. ALBERT GLACIER, who endeavours by all means to render it worthy of the patronage of English and American travellers. Cold and warm baths in the Hotel. English and American newspapers. Tables d'Hôte at 1 and 5 o'clock. Excellent cooking. Choice selection of Wines. English spoken. [274.

HOTEL EUROPE, HEIDELBERG.

THE above is the most beautiful and best situated Hotel in Heidelberg, standing in its own extensive Gardens, which are Free for the use of the Visitors.

NO OMNIBUS REQUIRED,

Being within 100 yards of the Station. An Hotel Porter meets every Train. Terms strictly moderate. HAEFELI GUJER, Proprietor. [275.

HOMBOURG.

HOTEL DE RUSSIE,

FIRST-CLASS Hotel, one of the best in the town, commanding a magnificent view. Favourably known for its elegance, cleanliness, and kind attendance. Newly and greatly enlarged. Conversation Room elegantly fitted up. Splendid Dining Room, &c. Well-furnished Apartments for Families and Single Gentlemen. Good Cellar; excellent Cooking. Moderate charges. F. A. LAYDIG, Proprietor. [276.

HOMBOURG—Continued.

HOTEL DES QUATRE SAISONS, kept by Mr. W. SCHLOTTERBECK.—This first-rate House is exceedingly well situated near the Sources and the Kursaal. It combines every comfort desirable, with moderate charges. Large and small Apartments. Tables d'Hôte at 1 and 5 o'clock. Private Dining Rooms. Baths in the Hotel.

THE PROPRIETOR DEALS EXTENSIVELY IN WINES. [277.

ROYAL VICTORIA HOTEL.—First-rate for Families and single Gentlemen, close to the Springs and the Kursaal; it is one of the best situated Hotels in the town. A splendid Dining-room and two suites of airy and quiet apartments (with balconies), overlooking the fine Taunus Mountains, have been newly added to the Hotel. It has been patronised by his Royal Highness the Prince of Wales and several other royal personages. The Proprietor, who has been for years in first-class Hotels in London, offers visitors the advantages of good and comfortable accommodation. All the attendants speak English. Best French and Eng'ish cooking. Excellent Wines. Moderate charges.—GUSTAVE WEIGAND, Proprietor. [278.

INNSBRUCK.

HOTEL D'AUTRICHE, kept by J. BAER.—This first-class Hotel, the best situated in the town, enjoys a high reputation for being honoured with the patronage of travellers of distinction of all nations. The greatest care is given to the attendance. Large and small well-furnished apartments for families and single gentlemen. English spoken. [279.

HOTEL DE L'EUROPE, kept by Mr. SCHEINER.—A new and well-furnished Hotel, conveniently situated, just facing the splendid valley of the Inn, and only five minutes' walk from the Railway Station. Excellent Table d'Hôte and private dinners. Arrangements made at very reasonable prices. Well-furnished Apartments. [280.

HOTEL GOLDEN SUN, kept by F. HORANDTNER.—This old-established and highly recommended first-class Hotel, situated in the finest part of the town, with a delightful view of the mountains, and only four minutes' from the Station, has been entirely refurnished by the present Proprietor, and recommends itself for its comfort, cleanliness, and good attendance, combined with moderate charges. Table d'Hôte and Restaurant. English, French, and German Newspapers. Carriages and Omnibuses to and from every train. English spoken. Arrangements made at very reasonable terms. [281.

LAUSANNE.

HOTEL GIBBON (1st Class), Mr. RITTER, Proprietor.—Is situate on one of the most beautiful sites in Switzerland, and commands admirable views of the splendid scenery around Lausanne. This well-known and extensively patronised Establishment has been recently newly furnished with all the elegance and regard to comfort to which English travellers are accustomed, and being conducted under the immediate superintendence of Mr. Ritter, will be found to afford very superior accommodation. [217.

LEIPSIC.

HOTEL DE POLOGNE.—Mr. WITTENBECHER begs to call the attention of Visitors to Leipsic to his well-known commodious Establishment situate in the centre of the town, near the Railway Station and Theatre, replete with every comfort, and containing 136 Bedrooms, Two large and elegant Saloons, Reading Room, Refreshment Room, and Bathing Rooms. Terms moderate. Suitable accommodation for Nobility, Families, or Single Travellers, on business or pleasure. Mr. Wittenbecher, the new Proprietor, has been during these last five years "Sommelier" at the Hotel du Louvre, at Paris. [282.

HOTEL HAUFFE.

FIRST Class establishment, beautifully situated in the best part of the Town, and offering every comfort and advantage of a first-rate Continental Hotel. Large and Small, well-furnished, and clean Apartments. ALBERT HAUFFE, Proprietor. [283.

LEIPSIC—Continued.

HOTEL DE PRUSSE, ROSSPLATZ.—First class Hotel, most beautifully situated in the centre of the town, on a large Square at the New Promenade, and in the immediate vicinity of the new Theatre, the Museum, the Gervaiuxhouse, the University and the Railway Station: 100 well-furnished apartments and rooms, Splendid Saloon, containing portraits of celebrated persons, who during the days of the 18th and 19th Oct., 1813, took their lodging here, such as Napoleon 1st, Frederick Wilhelm III., Alexandre I., &c., Frederick William's apartment, now the Reading-room (supplied with English and American papers). Moderate charges. Pension. Large Gardens—Carriages, Baths, &c. [284.

LIEGE.

HOTEL DE SUEDE (Proprietor, Mr. Dalimier), one of the finest and best in Belgium, and the most frequented at Liege, is admirably situated, facing the Royal Theatre, the Boulevards, and nearest the Railway Station and Steamboats. Patronised by Travellers of all nations; it possesses an excellent cuisine, and is favourably known for its scrupulous cleanliness, good attendance, and reasonable prices.—Large and small Apartments, combining every domestic comfort. Hot Baths to be had.

The Dining Saloon is splendid and elegant, and well supplied with foreign Newspapers, including the London *Times*. English spoken. [72.

HOTEL D'ANGLETERRE, Place du Theatre—Mr. CLUCK, Proprietor.—This large and fine Hotel, the nearest to the Railway Station and Steam Packets, is situated in the most salubrious part of the town, contiguous to the Promenades and Public Establishments. It is celebrated for its cleanliness, good attendance, and reasonable prices. Excellent large and small well-furnished Apartments, suitable for Families or single Travellers. Fixed prices. Superior cooking, and Table d'Hôte very good. ENGLISH, FRENCH, AND GERMAN SPOKEN. [73.

LILLE.

HOTEL DE L'EUROPE, Nos. 30 and 32, RUE BASSE.—This well-known Establishment is situated in the centre of the public buildings, close to the Theatre and Railway Terminus. It has been entirely restored, and newly furnished throughout. Large and small apartments. Large Sitting-rooms and Dining-rooms. Reading and Smoking-rooms. Baths. Omnibus to and from all the trains. Proprietor, Mr. ARNOUX (successor to Mr. FERRU), who also keeps the Buffet at the station. [117.

LUCERNE.

GRAND HOTEL NATIONAL,

Messrs. LEGESSER, BROTHERS, & CO., Proprietors. [218.

LUGANO (SWITZERLAND).

HOTEL ET BELVEDERE DU PARC—Kept by A. BEHA.—This first-class Hotel contains 150 Sleeping-rooms and Saloons, all elegantly furnished; "Salons de réunion;" an English chapel; and one of the most beautiful Gardens in the country. The Hotel is very agreeably situated for the two seasons. During the winter the Hall and landings are warmed. [219.

LUXEMBOURG.

HOTEL DE COLOGNE.—Mr. WURTH, Proprietor.—This old-established Hotel is situated in the centre of the town, and an omnibus conveys passengers to and from all the Trains. The accommodation will be found commodious and comfortable, the Rooms excessively clean, the *cuisine* good, Wines excellent, and the prices moderate. The Hotel has been newly enlarged and greatly embellished, and Mr. Wurth begs to inform his numerous friends of his having added to his hotel an extensive garden, commanding a beautiful view all over the environs, which are charming, and well worth seeing. English, French, and German spoken. [52.

HOTEL DU LUXEMBOURG.—Kept by Mr. J. P. Hastert.—This first-class Hotel, one of the oldest establishments of the town, recommends itself to families and single gentlemen by the cleanliness of its well-furnished and airy apartments, all of them with a south aspect, and commanding a beautiful view; its splendid Dining Saloon, "Salle à Manger," capable of dining 150 persons; its excellent Table d'Hôte, and its choice selection of the best Moselle and Rhine Wines. Omnibuses to and from every train. Travellers are recommended not to permit themselves to be misled by touters at the station. [53.

HOTEL DE L'EUROPE.—The new proprietor, Mr. H., endeavours, by every attention, to render his Hotel worthy of the travelling public, and it will be found to afford good accommodation for Families and Gentlemen stopping at Luxembourg on their way to Treves and the Moselle, or to Bale. Very good rooms. Breakfast—Coffee or Tea. Table d'Hôte at one o'clock, 3 frs.; Private Dinners at any hour, 4 frs. Omnibus to and from the Station. Moderate charges. [54.

LYONS.

GRAND HOTEL DE LYON,

RUE IMPERIAL, AND PLACE DE LA BOURSE, LYONS.

TWO HUNDRED BED-ROOMS AND TWENTY SALOONS, in every Variety; Large and small Apartments for families, elegantly furnished; Saloons for Official receptions; Conversational and Reading Rooms; Coffee and Smoking Divan; Baths; Private Carriages; Omnibuses; Restaurant; Service in the Apartments, *à la carte*, or at fixed prices.

ALL LANGUAGES SPOKEN.

The GRAND HOTEL DE LYON is too important and too well-known to require injudicious praise; it suffices to state that it cost nearly THREE MILLIONS OF FRANCS, and that the accommodation is of so comfortable and luxurious a character as to attract the notice of all visitors.

Although the GRAND HOTEL DE LYON affords the most elegant accommodation for the highest classes, it is frequented by visitors of the humblest pretensions. Rooms at 2 frs., very comfortably furnished.

TABLE D'HOTE at 4frs. In consequence of the Proprietors having contracted with the Bordeaux and Burgundy wine growers for supplies of their best wines, qualities of the first vintages may be had at this hotel at moderate prices. Since the Hotel has been in the hands of new proprietors instead of a company, the reduction they have made in the prices precludes them from paying fees to the cab and coach drivers at the Railway Station. Travellers are therefore requested to bear in mind that the Grand Hotel de Lyon is situated in the centre of the Rue Imperial, near the Bank of France, and opposite the Palace of the Bourse. [118.

HOTEL DE L'UNIVERS, at fifty yards from the Railway Station of Perrache. Entrance on the Cours Napoleon. Excellent accommodation for English families. Spacious and comfortable Bed-rooms and Drawing-rooms. English and German spoken by the landlady and servants. [119.

GRAND HOTEL D'ANGLETERRE ET DES DEUX MONDES.—First-class establishment, the nearest to the Railway Station of Perrache. Rooms from 2 francs and upwards.—Mr. C. PATUREL, Proprietor. [120.

LYONS—Continued.

GRAND HOTEL DE BORDEAUX ET DU PARC.—The first Hotel on the right leaving the Station de Lyon Perrache, can be reached on foot. 100 rooms; large Saloons and Apartments. Excellent Refreshment Room. Choice selection of Wines. Its good and fine situation, in sight of the Station, with a beautiful view of Notre Dame de Fourvière and its environs, deserves the attention of English travellers. Carriages belonging to the Hotel. Omnibuses at all Trains. English spoken. Moderate charges.—LAPAIRE, Proprietor. [121.

GRAND HOTEL BELLECOUR.—Splendidly situated on the Place Bellecour, near the Post-office and the beautiful church "Eglise de la Charité;" greatly enlarged and entirely refitted up. This Hotel affords every comfort and good accommodation. Large and well-furnished Apartments for Families. Small and also well-furnished Apartments and Rooms for Single Gentlemen. Saloons on the ground floor. "Table d'Hôte." Interpreter. Carriages, Omnibus, &c. [122.

MACON.

GRAND HOTEL DE L'EUROPE.

MR. BATAILLARD, Proprietor, successor to Mr. WEISS.—Situated on the direct route between Paris and Geneva, or Paris and Turin, by the Mont Cenis. English Families and Gentlemen may rely on always finding excellent accommodation at the Grand Hotel de l'Europe, which is beautifully situated on the river side, and commands fine views of Mont Blanc and the Alps. Omnibus to and from each train. Private Carriages also if ordered. English spoken. [123.

HOTEL DES Cchamps ELYSEES,

CLOSE BY THE RAILWAY STATION.

THIS HOTEL IS RECOMMENDED FOR ITS COMFORT AND MODERATE CHARGES. Omnibuses at every Train. Apartments and Rooms, &c.

BUCHALET, Proprietor.

124.]

HOTEL DES ETRANGERS.—Exceedingly well situated, just opposite the Gardens of the Station. Well furnished Apartments. Choice selection of Wines. The Hotel is under the immediate superintendence of the proprietor himself. A Waiter of the Hotel is at the Station. [125.

MANNHEIM.

HOTEL DU PALATINAT (PFALZER HOF).—This first-class Hotel, situate in the middle of the town, affords large suites of well-furnished apartments for families, and comfortable and airy rooms for single gentlemen. Good Table and Wines. Attentive attendants. Moderate charges. The Proprietor, Mr. F. Freitag, speaks English. Foreign Newspapers taken in. [55.

MARSEILLES.

GRAND HOTEL NOAILLES,

24, RUE NOAILLES (Cannebière Prolongée),

FIRST-CLASS HOTEL (CONSTRUCTED IN IMITATION OF THE GRAND HOTEL OF PARIS).

THIS splendid Establishment, the most important and the newest of the Hotels of Marseilles, the only one in the Rue Noailles which possesses a magnificent garden full south, and the luxury and comfort combined with the serious attention of the Servants, make this magnificent Hotel one of the most distinguished in Europe. Table d'Hote all the year, excellent Wines. Magnificent Dining Room. Reading Saloon, supplied with French and Foreign Newspapers and Periodicals. Conversation Room, with Piano. Smoking Room. 15 Saloons for Bath are always kept ready. Carriages. Omnibuses at each Train. Interpreter for every language. Charges moderate. N.B.—Omnibuses and Carriages by a covered space in the Hotel. Recommended. [126.

MARSEILLES—Continued.

GRAND HOTEL DU LOUVRE ET DE LA PAIX,

RUE NOAILLES (CANNEBIERE extended),

ECHALLIER & FALQUET, Proprietors.

THIS most vast and splendid Hotel, fitted up with every modern appliance and luxuriously furnished, contains 250 Sleeping Rooms, 20 Saloons facing the South, Banqueting Saloon, Table d'Hôte Room and Restaurant; Public Drawing-room. *Times, Morning Post, Galignani, Illustrated London News, Punch*, and many other papers. Baths on each floor. Omnibuses of the Hotel at the arrival and the departure of all Trains. Charges moderate. The prices of the rooms vary from 2 to 20 frs. **The prices of the Hotel are posted on each room.** Visitors can have a good Sleeping-room, Breakfast, Table d'Hôte Dinner, Lights, and Attendance, from 9 frs. a-day, according to the floor. **A very comfortable Machine Wagon Saloon** (known in England as a lift) **mounts up visitors to each floor.**

NOTICE.—Travellers intending to honour this Hotel with their patronage, are respectfully requested not to make use of the name "Grand Hotel," there is no Hotel of that name in Marseilles. [127.

GRAND HOTEL DE MARSEILLE.

Cannebiere prolongee.—Rue de Noailles, 2.

Hotel de 1er ordre et le plus près de la gare parmi les grands Hôtels.

Salons de lecture et de conversation.—Bains et voitures dans l'Hotel.

[128.

HOTEL BRISTOL.—This well-known first-class Hotel, situated in the most healthy part of the city, is now again under the immediate superintendence of its ancient proprietor, and affords to English travellers great comfort, cleanliness, and good accommodation, combined with moderate charges. Good Table d'Hôte. Private Dinners, &c. The proprietor and attendants speak English. [135.

MAYENCE.

HOTEL D'ANGLETERRE.—HENRY SPECHT, Proprietor, Wine Merchant and Grower. This elegant first-rate Hotel, much frequented by families and gentlemen, situated in front of the Rhine bridge, is the nearest Hotel to the landing-place of the steamboats, and close to the Stations of the Frankfort, Wiesbaden, Bavarian, Cologne, Bâle, and Paris Railways. It affords from its balconies and room extensive and picturesque views of the Rhine and mountains. English comfort. Table d'Hôte. This Hotel is reputed for its superior Rhenish Wines and sparkling Hock, which Mr. Specht exports to England at wholesale prices. English *Times* and *Illustrated News*; French and German newspapers. [56.

HOTEL DE HOLLANDE.—FERD. BUDINGEN, Proprietor.—Opposite the landing-place of the Rhine steamers, and near the Railway Station, is most pleasantly situated, and is one of the best on the Rhine for the accommodation of English families and tourists. Mr. Budingen, the new proprietor, has newly furnished the hotel throughout, and hopes, by unremitting attention and moderate prices, to merit the patronage of English travellers. Mr. Budingen exports the best Rhine and Moselle Wines to England. [57.

RHEINISCHER HOF.—The Rhine Hotel.—MRS HAENLIN, Proprietress. This well-known and favourite first-class Hotel is most conveniently and admirably situated near the Railway Terminus, and the Landing-Place of the Rhine Steamers, and commands an extensive view of the Rhine and Taunus Mountains. This highly recommended Establishment combines superior accommodation with moderate charges. [58.

MENTONE.

HOTEL DE LA MEDITERRANEE, Avenue Victor Emmanuel, near the Public Gardens and the English Church. This new and first-rate Hotel is situated full south, with view of the Sea; has been entirely re furnished by the new Proprietor. Families will find it a most desirable residence for its comfort and cleanliness. Boarders taken in by the Week, Month, or Season. The Servants speak English. Proprietor, SCHERRER REBER, of the Hotel d'Angleterre, at Lucerne. [129.

MERAN (TYROL).

HOTEL AND PENSION HASSFURTHERS, kept by Mr. C. HASSFURTHER, Proprietor.—This Hotel enjoys a most beautiful situation near the Stream Passeyr Mountain, and commands an extensive view all over the other neighbouring Mountains. Pension from 2G. 80kr. a day. Arrangements made for a protracted stay. English Divine Service in the Hotel during the Summer months. [285.

METZ.

GRAND HOTEL DE L'EUROPE.—Excellent first-class Hotel, well situated, and containing well-furnished Rooms and Apartments. Omnibuses at every train. Carriages. Several languages spoken. C. MONIER, Proprietor. [130.

GRAND HOTEL DE METZ.—First-class Establishment, recommendable in every respect. Table d'Hôte at 11 a.m. and 6 o'clock; Private Service at any hour; Restaurant *à la carte*. Apartments for Families. Breakfast at 11 o'clock. Table d'Hôte at 1 and 6 o'clock. Carriages in the house. Omnibuses to and from every train. ENGELMANN, successor to M. CANAUX, Proprietor. [131.

MOSCOW.

On the Loubianka, **HOTEL HAMBURG,** on the Loubianka; the best Boarding House in Moscow. An exceedingly well-conducted establishment, where the visitor is sure to find the comfort and cleanliness of a good English Hotel, with reasonable charges: 4 roubles per day, and 30 copecks for the service. English, French, and German spoken.—Mrs. BILLET, Proprietress. [286.

MUNICH.

THE FOUR SEASONS HOTEL,

SITUATE No. 4, Maximilian Strasse; one of the most magnificent streets in Germany, Mr. A. SCHIMON, Proprietor.—This Family Hotel has been recently constructed, and is elegantly furnished in the newest and most fashionable style. It is situated near the Royal Palace, the Theatres, and Post-office, and contains 200 large and small apartments, all of them having a view of the magnificent new street. English, American, and Foreign newspapers. Hot and cold baths. An Omnibus to and from each Train. Moderate and fixed prices. [287.

HOTEL DE BAVIERE, PROMENADE PLATZ.—This first-rate old-established and highly recommended Hotel, has been considerably enlarged and elegantly furnished. The manager will leave nothing undone to give the utmost satisfaction to those who may honour him with their patronage. Tables d'Hôte at 1 and 5 o'clock. Carriages and Baths in the Hotel. Careful attendance. Moderate fixed charges. English newspapers. Omnibus to and from each Train. [288.

HOTEL LEINFELDER.—This Hotel is admirably situated on the Maximilian Square, close to the Picture Galleries and the principal places of amusement. Having large and small well-furnished Apartments, it is equally fitted for Families and single travellers. Table d'Hôte. Baths. English and French Newspapers. Carriages belonging to the Hotel. Omnibuses to and from the Station. [289.

MUNICH—Continued.

HOTEL NATIONAL.

THIS first-class Hotel, newly and elegantly re-furnished, is exceedingly well situated and frequented only by the high class of society. A Café, perhaps the finest in Munich, is kept by the same Proprietor, Mr. CARLOTTA, in a beautiful building behind the Hotel, and separated from it by a large garden, in which the best Bands of the town play every day, weather permitting. Superb Billiard Room. [290.

HOTEL D'ANGLETERRE.—The proprietor of this Hotel, formerly the Hotel Blauen Traube, has just entirely and newly re-fitted it up with every modern appliance. It is very well situated in the centre of the town, and contains elegantly-furnished Apartments and Rooms. There are hot and cold Baths in the house. Tables d'Hôte at 1 and at 5 o'clock. Omnibuses to and from every train. Proprietor, Mr. H. SITZLER. [291.

HOTEL DU RHIN.

WELL situated near the Railway Station, entirely refurnished by the new Proprietor, Mr. C. HAYMANN; with all the comfort and luxury of modern times. 100 Rooms and Saloons, well-furnished Apartments for Families and Single Gentlemen. Beautiful Dining Room, Large Refreshing Room, Billiard Room. Tables d'Hôte at 1 and 5 o'clock. "Dinners à la Carte" at any hour. English, French, and Foreign Newspapers. [292.

EXHIBITION OF FINE ARTS,

For Show and Sale (opposite the Glyptothek).

THIS EXHIBITION, organised by all the principal Artists of Munich, contains several branches of Fine Arts, and will be found not only a place worth seeing, but even one of the most interesting places in the town. It is open every day from 9 o'clock in the morning till 5 o'clock in the afternoon, commencing from the month of April till October, and will be opened every year at the same epoch during the same period of time. Every information given readily. [293.

NANCY.

HOTEL D'ANGLETERRE, MR. KELLER, PROPRIETOR, *situated opposite the Railway Station at Nancy*, and near Mr. Elie Baillie's, English banker, will be found to afford travellers good accommodation at moderate charges. Table d'Hôte. Mr. Keller, Proprietor, takes English money at current exchange. *Galignani's Messenger* and other newspapers. [132.

NEUCHATEL.

HOTEL DE BELLE VUE, established and managed by the proprietor, Mr. ALBERT ELSKES.—This very comfortable first-class hotel, delightfully situated on the banks of the Lake, is the only one in the town commanding an entire view of the Alps from Mont Blanc to the summit of the Appenzell. It is so constructed as to afford the greatest tranquility, which, combined with careful attendance, renders the hotel a most desirable residence for families. Reduced prices for protracted stay. Pension from the 15th of October till the 15th of May. [220.

GRAND HOTEL DU MONT BLANC, kept by BAMMERT and ROSER.—Open since the first of June. This large first-class Hotel, well-situated on the borders of the Lake, commanding a beautiful view of the Mont Blanc and the Alps, has been fitted up with every modern comfort, and offers first-class accommodation, combined with moderate charges. Fine Dining-room, Reading and Conversation Saloons, Billiard-room, Smoking and Bath-rooms. Boarders taken by week. [221.

GRAND HOTEL DU LAC.—Kept by MUESSLI, newly re-built, and re-furnished. Commanding a beautiful view of the Lake and the Alps. Reading Room, Smoking Room, and Baths. Omnibuses to and from every train. Carriages for Excursions, &c. [222.

NICE.

HOTEL DE FRANCE.—This well-known first-class and favourite Hotel, for private families and gentlemen, is beautifully situated, Quai Massena, near the English Church and the "Promenades des Anglais." One of the best Tables d'Hôte at Nice. Private Dinners at all times. Elegance and comfort combined. The utmost attention and civility. English, American, and French newspapers. Charges moderate. Omnibus from and to the station for Railway and Steamers. [133.

CHAUVAIN'S GREAT HOTEL.

OPEN ALL THE YEAR.

FULL SOUTH. [134.

KRAFT'S HOTEL DE NICE, AT NICE.

BOULEVARD DE CARABACEL, kept by M. KRAFT (Bernerhof, Berne.)—To this splendid first-class Hotel (opened in 1864), the only one situated in the mildest, most salubrious and sheltered part of Nice, has been lately added the Villa and fine English Park of Count Cairasky, which, by a new road, is within five minutes' walk of the town. The Hotel being built above the level of the town, a most charming view of it, the environs, and the sea is obtained from the garden, and from each window. Its superior interior arrangements, the comfort of its private apartments and public parlours, combined with cleanliness, good kitchen, and attentive service, will offer to visitors every desirable attraction and accommodation. Billiard and Smoking Room. [136.

SEASON 1871-72.

NICE.—For TARIFF of the HOTEL DES ANGLAIS—the new first-class Hotel, facing the sea, and under English management—address the Secretary, Mediterranean Hotel Company, 80, Coleman-street, London, E.C.; or to the Hotel, Nice. [137.

HOTEL DE LA GRANDE BRETAGNE (Limited Company).—This magnificent first-class Hotel is fitted up with every modern appliance, and is situated in the finest part of the town, with a south aspect, a fine view of the sea, and overlooking the Public Garden; it is also near the Protestant Church and the Club. Reading-room is supplied with English, American, French, German, and Italian Newspapers. Smoking Room. Baths on each floor. Omnibuses at the Station.

Excellent Table d'Hôte, charges moderate (they are posted up in each room). Mr. T. LAVIT, the Manager, will spare no pains to increase the comfort of his visitors. [138.

GRAND HOTEL DE LA PAIX,

QUAI ST. JEAN BAPTISTE, KEPT BY C. GAVOTTO & CO.

FINE View on the Sea. The Grand Hotel de la Paix, by its comfort and living, may be considered one of the best first-class Hotels in Nice. Mr. Gavotto has taken his new House under his immediate superintendence, and begs to recommend it to his numerous friends who have known him at the Grand Hotel de Milan, at Milan; and at the Grand Hotel de Noailles, at Marseilles; where for many years he has been Manager. [139.

WINDSOR HOTEL,

(QUARTIER CARABACELS.)

THIS first-class Hotel is situated in the middle of a beautiful Garden, and recommends itself by its exceptional situation, in full south, its luxury and comfort, combined with moderate charges. Baths in the Hotel. Omnibuses at the Station. Several languages spoken. [140.

NISMES.

GRAND HOTEL DU LUXEMBOURG.—Mr. A. Guibal, Proprietor. This first-class Hotel for Families and Gentlemen is situated on the promenade de l'Esplanade and the place de la Couronne, opposite Pradier's beautiful fountain. The accommodation at this Hotel and Restaurant is first-rate in every respect, but the charges are moderate. Baths in the Hotel. Carriages for visiting the environs of Nismes. [141.

NUREMBERG.

HOTEL DE BAVIERE.—This first-rate and superior Hotel, situated in the centre of the town, close to the River, is highly spoken of by English and American travellers for its general comfort and moderate charges. English and Foreign Newspapers. Carriages in the Hotel. Omnibuses to and from each train. English Church in the Hotel; Divine Service every Sunday. [294.

RED HORSE HOTEL

(ROTHES ROSS),

PROPRIETOR: M. F. GALIMBERTI.

This excellent old-established Hotel, situated in one of the best quarters of the town, is well adapted for Tourists and Families making a visit to Nuremberg of some duration, and who will find every conceivable comfort and convenience. Table d'Hôte at 1 p.m., and Private Dinners at all hours. The Establishment will be found well worthy of the renown and patronage it has enjoyed from English travellers of the highest rank during many years. [295.

OSTEND.

HOTEL FONTAINE.—This Hotel is situated in the Longue Rue, near the King's Palace, the Kursaal, and Casino, nearest to the sea. It is patronised by the nobility and gentry, and frequently has the honour of receiving princely visitors. It contains a large number of apartments, handsomely furnished (overlooking a garden), and a new and extensive dining-room of noble dimensions, ornamented with a fine collection of paintings.

This Hotel is one of the finest Establishments in the country. An Omnibus belonging to the Hotel conveys passengers to and from the trains. This Hotel remains open all the winter season. The Proprietor is also Director of the Bathing Establishment. [76.

HOTEL ROYAL DE PRUSSE, kept by Mrs. Julie Hungs, Purveyor to His Majesty the Emperor of Germany. This first-class Hotel faces and commands fine views of the Sea, and is open the whole year. Arrangements are made by week or by month for the winter season. Omnibuses at the Station and the Landing-place. Specially recommended in Murray's Hand-Book and Baedecker's Travellers' Guide. [74.

HOTEL DE FRANCE, kept by Mr. Mann, Proprietor and Director of the Kursaal Establishment.—This First-class Hotel, delightfully situated just opposite the Kursaal, is frequented by the highest class of society, and is especially recommended to English travellers. Remains open all the Winter season. English daily newspapers. [75.

BATH HOTEL.—This old-established first-class and well-situated Hotel, combines great comfort with moderate charges. It contains suites of apartments and single rooms, all elegantly furnished. Its Table d'Hôte is excellent, and its accommodation very good. It is patronised by the Prince of Wales and the English Royal Family. English spoken. [77.

THE SHIP HOTEL.—A comfortable clean house, situated on the Quay, facing the landing-place of the Steamers from Dover and London. Mr. Pladdy, the new landlord, having considerably improved this Hotel, it will be found to afford excellent accommodation for Families or single Travellers at moderate prices. A large and convenient dining-room has just been added. Mr. P. will be most happy to afford English visitors any information they may require. [78.

OSTEND—Continued.

WILTCHER'S HOTEL, Rue Louise.—This First-class English Hotel is highly recommended to families and gentlemen staying in Ostend. The landlord and landlady are English, and can give clergymen and other references if required. Arrangements made. Terms very moderate. Table d'Hôte. [79.

HOTEL DE COMMERCE.—Situated opposite the Station, and very near the Quay. Carriage awaits the arrival of Steamers from Dover and London. Single Travellers and Families will find the charges very reasonable and special arrangements may be made by the week or month. Coaches and horses for hire at the Hotel. [80.

HOTEL DU LION D'OR, kept by Mr. G. Cnudde.—This Hotel, beautifully situated on the Place d'Armes, next to the Casino, and only two minutes' walk from the Sea, is one of the oldest established in the town, and is especially recommended to English travellers, for its comfort, cleanliness, and good attendance. It is kept open all the year. The Winter Service s organised in a particularly excellent manner. Moderate terms. [81.

MERTIAN'S HOTEL—close to the harbour, commands a very fine view of the sea. Omnibuses convey passengers from the Steam Packets or Trains to this Hotel, which is always open on their arrival, and at which the best of refreshments and accommodation can be had. Mr. Mertian having been honoured for many years with the patronage of English Travellers, while co-proprietor of the Hotel d'Allemagne from 1846-53, has spared no expense to render his new Hotel Mertian equal to the best on the Continent, and worthy their future patronage. It is elegantly furnished throughout, contains 80 Bed-rooms, numerous Sitting-rooms, and a Dining-room for 150. Open all the year. [82.

PARIS.

HOTEL DES DEUX MONDES & D'ANGLETERRE,

8, RUE D'ANTIN.

NO NOISE, ASPHALTED STREET.

Between the Tuileries, Place Vendôme, and the Boulevards.

Mr. LEQUEU, Proprietor.

EXCELLENT TABLE D'HOTE.

Hot, Cold, and Shower Baths in the Hotel. Gentlemen's Lavatory on the ground floor.

MODERATE CHARGES.

This magnificent first-class Family and Commercial Hotel, quite newly and elegantly Furnished, according to the most fashionable style, and surrounded by Gardens, justifies the preference given to it by English Travellers, for the comfort and cleanliness of its Apartments, its excellent Cooking, and the care and attention shown to every visitor who honours the Hotel with his patronage.

Large and Small Apartments, Single Rooms, Reading Saloon, Coffee-rooms, Smoking-room, Letter Box, Private Restaurant. [142.

12, Boulevard des Capucines. **GRAND HOTEL** 12, Boulevard des Capucines.

COMPLETE RESTORATION.

The New Manager has reduced the Tariffs, and Suppressed the charge for "Service."

700 Comfortable and Well-furnished Rooms and Saloons, from 5 fr. per day.

TABLE D'HOTE. [143.

GRAND HOTEL DU LOUVRE,

164, 168, Rue de Rivoli, and Place du Palais Royal.

REDUCED TARIFFS.

700 Comfortable and Well-furnished Rooms and Saloons, from 3 fr. per day.

Table d'Hôte at 6 o'clock, 5 francs (Wine included). [144.

GRAND HOTEL MIRABEAU, 8, Rue de la Paix.—This Hotel has been patronised during the last century by the first families in Europe. Splendid Saloon for Table d'Hôte, 5 frs. Saloons for Private Dinners, at 5 and 6 francs and upwards, and *à la Carte*. Large and small apartments at all prices, according to the floor and size. The Hotel has been entirely re-fitted and made one of the most comfortable in Paris. [145.

HOTEL MEURICE, Rue de Rivoli.

OPPOSITE the Tuileries Gardens, Mr. Scheurich, Proprietor. Large and Small Apartments, and Single Bed-rooms for Gentlemen. Reading-room and Smoking-rooms. Table d'Hôte. Every modern comfort combined with moderate charges. [146.

ST. JAMES'S HOTEL.

ST. JAMES'S HOTEL, 211, Rue St. Honoré, Mr. Aviet, Proprietor.—In immediate proximity to the Garden of the Tuileries. This Hotel, which has been recently considerably enlarged and embellished, is particularly recommended to English and American families. It now contains 180 Bed and 30 Sitting-rooms, nearly all of which look out on the pretty garden of the Hotel. Situated between a large courtyard and garden, it ensures perfect quiet to its guests. Splendid *Salle-à-Manger*; large Restaurant. Reading, Music, and Smoking Rooms. Hot, Cold, and Shower Baths on the premises. First-rate Table d'Hote at 4 frs.; *Restaurant à la Carte* or at fixed prices. Rooms from 2 frs. 50 c. and *Pension*, including everything, from 8 frs. a-day. Very advantageous arrangements for Families. [147.

SPLENDIDE HOTEL,

1, PLACE DE L'OPERA, 1,

RUE DE LA PAIX ET AVENUE DE L'OPERA.

61 (Entrance, Avenue de l'Opera), 61.

This magnificent Establishment has all its Apartments in front, and overlooking the three finest places in Paris. Reading-room. Baths. Ascension-room. [148.

HOTEL BEDFORD, No. 17, Rue de l'Arcade, near the R. Church.—This Hotel has long been known to English Travellers for its comfort and advantages. The Proprietor, in acknowledging with grateful thanks past favours, begs to assure numerous patrons that he has spared no expense to provide his guests with every convenience and comfort in his establishment. The Hotel is situated in the most quiet and beautiful quarter of Paris, the Champs Elysées, the Railway Stations, and the Boulevards. Restaurant *à la carte*. Table d'Hôte at 6 o'clock daily. Moderate charges and good attendance. [149.

HOTEL DE LILLE ET D'ALBION,

223—RUE ST. HONORE—223,

BETWEEN THE

Rues d'Alger and De Castiglione, near the Place Vendome.

LEBAS, Proprietor. [150.

HOTEL DE FRANCE and DE BATH, Mr. Jh. Monnoyeur, Proprietor, 239, Rue St. Honoré, corner of the Rue Castiglione and the Place Vendôme, in the immediate vicinity of the Tuileries Gardens, the Champs Elysées, and the Boulevards. First-rate house; large and small apartments handsomely furnished; good attendance and moderate prices. Restaurant *à la Carte* or private dinners. [151.

HOTEL DE RIVOLI, 202, Rue de Rivoli, J. Stolle, Proprietor.—This Hotel, delightfully situated, just opposite the Gardens at the Tuileries, in the vicinity of the Palais Royal and the fine Promenade of the Champs Elysées, offers to travellers of all countries every advantage and comfort requisite in a first-class hotel. Large and small apartments elegantly furnished. Single Rooms, 3 frs. and upwards. Meals served in the apartments either *a la carte* or *à prix fixe*. Baths in the Hotel. Terms moderate. All languages spoken. [152.

Place Vendome 4.—HOTEL DU RHIN.—4 Place Vendome.

Large and small Apartments, handsomely furnished.

Comfortable BED ROOMS for Gentlemen at 3, 4, and 5 francs.

EXCELLENT ACCOMMODATION.

TABLE D'HOTE, FIVE FRANCS. [153.

HOTEL DE LA GRANDE BRETAGNE,

14, RUE CAUMARTIN.

This first-class Hotel, situated in the centre of the finest part of Paris, near the Boulevards and New Opera House. Conversation, Reading, and Smoking Rooms. Two large Court-yards with garden. Rooms on the ground, first and second floors, from 3 to 5 frs. Celebrated *cuisine* and cellar. Dinners at 4 frs., and *à la carte*. [154.

HOTEL DE LA PLACE DU PALAIS ROYAL,

170, RUE DE RIVOLI,

(FORMERLY HOTEL DES TROIS EMPEREURS)

FACING the Place du Palais Royal and the Louvre, near the Tuileries, th Theatres, and the Place de la Bourse. Large and small Apartments for private dinners. Rooms from 3 frs., and upward. Saloons from 6 frs., and upward. Very fine Salle à Manger. Table d'Hôte, at 4 frs. Service "à la Carte" in the apartments, "Salons de Musique et de Conversation." Reading Rooms. French and foreign newspapers. Carriages. Interpreter. [155.

PARIS—Continued.

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COMPLETE RESTORATION.

The New Manager has reduced the Tariffs, and Suppressed the charge for "Service."

700 Comfortable and Well-furnished Rooms and Saloons, from 5 fr. per day.

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HOTEL MEURICE, Rue de Rivoli.

OPPOSITE the Tuileries Gardens, Mr. Scheurich, Proprietor. Large and Small Apartments, and Single Bed-rooms for Gentlemen. Reading-room and Smoking-rooms. Table d'Hôte. Every modern comfort combined with moderate charges. [146.

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PARIS—Continued.

HOTEL DES ETRANGERS DE LA RUE VIVIENNE, 3, RUE VIVIENNE, M. LEPANY, the new Proprietor and successor to Mr. Gerard, near the Palais Royal, the Bourse, the Boulevards, and the Theatres. Restaurant—Table d'Hote, Baths, Carriages. Large and small well-furnished apartments. Bed-rooms at two and six francs. French, English, and German newspapers. Mr. LEPANY requests gentlemen and families who are recommended to this Hotel, not to allow themselves to be misled by touters or other interested persons, who frequently deceive passengers by conducting them to other establishments of the same name as the above respectable Hotel. Les bureaux du Telegraphe sont dans l'Hotel. [156.

HOTEL BUCKINGHAM,

32, RUE PASQUIER, AND 97, RUE DES MATHURINS,

MR. BARRAT begs to inform his numerous friends that this Hotel, delightfully situated just opposite the Square Louis XVI., near the Madeleine, is entirely refitted and elegantly refurnished. Excellent Table d'Hote at six o'clock, 4 frs., Board and Lodging (Bedroom, Breakfast, Dinner, Tea, light and attendance included), 10, 12, or 14 francs per day, according to floor. London "Times" taken in. English spoken by the Landlord and Servants. [157.

GRAND HOTEL DU PARLEMENT,

BOULEVARD DE LA MADELEINE

(Entrée Rue de la Ferme des Mathurins, 1),

AND 18, PLACE DE LA MADELEINE.

THIS fine Hotel, in all the luxury and freshness of its recent inauguration, is situated in one of the best parts of Paris, combines great comfort with moderate charges. Table d'Hôte. Baths, Carriages, &c., in the Hotel. Foreign languages spoken. [158.

GRAND HOTEL DE CASTILE,

THE BEST SITUATION IN PARIS,

101, RUE DE RICHELIEU, & BOULEVARD des ITALIENS, 5,

TWO GREAT ENTRANCES.

THE Rue de Richelieu is the most important of Paris, it is the direct way to the Palais Royal, the Louvre and Tuileries, and the Boulevard des Italiens, which is the great Boulevard of Paris. Large and small suites of Apartments.

Mr. and Mrs. RENOU, the proprietors of this superb Establishment, personally superintend it with the greatest attention. [159.

GRAND HOTEL DE NORMANDIE,

256—RUE ST. HONORE—256.

THE NEW HOTEL is situated between the Palais Royal and the Church of St. Roche. The Hotel is very commodious, and is entirely re-fitted and newly furnished. Large and small apartments on very advantageous terms. English spoken by landlord and servants. [160.

GRAND HOTEL DE L'ATHENEE, 15, Rue Scribe.—This Hotel is very well situated, and is conducted with the greatest care. It contains large and small well-furnished Apartments, very clean, for Families, or Single Gentlemen. Moderate charges. [161.

HOTEL DE CALAIS, 5, Rue Neuve des Capucines; the finest situation in Paris, near the gardens of the Tuileries and the Boulevards. The proprietor, Mr. Hauser, is conversant with English habits. To accomodate his numerous guests, he has lately enlarged the Hotel. The Table d'Hôte and attendance are first rate. Arrangements are made for board and lodging, by the day, week, or month. Charges moderate. English newspapers. The proprietor speaks English, and spares no endeavour to make travellers comfortable. [162.

PARIS—Continued.

LONDON AND NEW YORK HOTEL, 13, Place du Havre.—Mr. Chardon, Proprietor.—Visitors coming to Paris will find this Hotel most conveniently situated, within a few minutes' walk from the Madeleine Church and the Champs Elysées, facing the Railway Station for Versailles, St. Cloud, the Bois de Boulogne, Dieppe, and Havre. English Attendants, English Papers taken in. Airy and comfortable Rooms, with Board and Wine included, 7s. per day. Very moderate *pension* for winter. The hotel has lately been improved in a superior manner. [163.

HOTEL FOLKESTONE, No. 9, Rue Castellane, Paris. Near the Madeleine, the Boulevards, the Tuileries, and the Champs Elysées. Families and gentlemen visiting Paris will find at the above hotel the comfort of home, together with everything calculated to render their sojourn agreeable. Each visitor may be furnished with a Bedroom, Breakfast, Dinner at Table d'Hôte, at the rate of from 6s. 8d. to 8s. [164.

HOTEL VOUILLEMONT, 15, Rue Boissy d'Anglais (formerly des Champs Elysées), near the Madeleine, MR. VALLEE, Proprietor.—This Hotel is situated in the finest quarter of Paris, near the Place de la Concorde, between the Boulevards, the garden of the Tuileries, and the Champs Elysées.

It is particularly recommended for being well conducted, and the elegant manner in which it is furnished.

Visitors will find every thing most comfortable, and Families can be served in private saloons, appropriated for that purpose. All the attendants speak English and German. [165.

FAMILY HOTEL, 6, RUE CASTIGLIONE, between the Tuileries Garden, the Place Vendôme, and the Theatres. Favourably situated. This establishment is also most conveniently arranged and comfortably furnished. Two Sitting Rooms for the use of visitors. Apartments and Single Rooms. English and French Newspapers. English, French, and German spoken. Arrangement by day or week at moderate terms.—Mme. VRE. GAUTHIER and DALANT. [166.

HOTEL DU CHEMIN DE FER DU NORD, PLACE DU CHEMIN DE FER DU NORD, opposite the Terminus of the Northern (Calais and Boulogne, &c.) Railway. 100 Rooms and Saloons, from 2 francs to 6 francs per day. Saloons for private dinner. Restaurant *à la carte*. Reading Room with the Paris and Foreign Newspapers. Sitting Room for conversation and music. Coffee Rooms with Billiards. Omnibuses opposite the Hotel to convey Passengers to any Railway Station, Post Office, or Telegraph Office. Special arrangements with gentlemen wishing to learn the French language. Attendants speaking several languages. [167.

HOTEL DU PRINCE ALBERT,

5, RUE ST. HYACINTHE, ST. HONORE, 5,

Near the Tuileries and St. Roch's Church.—Highly recommended by English visitors. Rooms from 2 to 3 frs. per day. Plain Breakfast at 1fr. 25c. There is no Table d'Hôte, so that visitors can dine at any of the various Restaurants of Paris, and at their own time and price. During the winter, rooms per month from 30 to 70 francs. Several well-furnished Bed-rooms have been recently added to this Establishment, as well as a fine Drawing-room for the use of visitors. [168.

HOTEL DES ETATS-UNIS, 16, RUE D'ANTIN, Constant Dogé, Proprietor. This Hotel, newly and comfortably re-furnished, is close to the principal Public Establishments, as the Tuileries, the Place Vendôme, the Boulevard des Italiens, and the Bourse, is particularly recommended for its large and small well-furnished Apartments and Bedrooms, and affords every comfort at the most moderate charges. Bedrooms from 2 to 6 francs per day; and Apartments for families. Restaurant. Table d'Hôte. Arrangements for Board and Lodging at 7s. per day. The landlord and servants speak English. [169.

HOTEL DE LONDRES,

BARETTA, Proprietor. 8, Rue Saint Hyacinthe.

RUE St. Honoré, between the Tuileries, the Boulevards, Palais Royal and the Place Vendôme. Rooms, from 1s. 8d. to 4s.; Breakfast: 1 and 2s.; Dinner: 2s. 10d. Arrangements made with families. Large Dining-room. Reading and Music Saloon. English and French papers. [170

PARIS—Continued.

MULLER'S BRITISH and AMERICAN HOTEL, ENGLISH TAVERN, and RESTAURANT, 39, Rue Pasquier. Situated close to the Dieppe, Havre, and Versailles Railway Station. Five minutes' walk from the Madeleine and principal Boulevards. Terms—bed. breakfast, dinner, and service included—*Entresol and first floor*, 8s. per day; second and third floors, 7s.; fourth and fifth floors, 6s. *English Bar*—Pale Ales and Stout on draught. Bath Room, Reading Room, and Piano.—39, Rue Pasquier. [171.

GRAND HOTEL JULES CESAR, Avenue Lacuée, and 20, Rue de Lyons, opposite the Railway Station of Lyons, and two minutes' walk from the "Gare d'Orleans." Well furnished apartments and rooms from 2 frs. 50 c. per day. Restaurant à la Carte, and private attendance. Coffee and Billiard Rooms. Carriages, &c. English, German, and Italian spoken.—Mr. CALLAIS, Proprietor. [172.

HOTEL DE DUNKERQUE ET DE FOLKESTONE.—32, RUE LAFFITTE, overlooking the Boulevard des Italiens, near the Place de la Bourse and the New Opera. This small, but well-kept Hotel is especially recommendable for every kind of attention paid to its visitors. Apartments and Rooms at moderate charges. In winter season, arrangements can be made for a protracted stay. Food plain and good. English and German spoken by the Landlord and Servants. [173.

HOTEL STEHR,

74, Boulevard Magenta, is transferred to 55, Rue De Provence, 55.

THIS well-known English and American Hotel recommends itself to English travellers for its comfort and fine situation. Apartments and rooms very airy. Drawing rooms from 4 to 6 francs, attendance included. Table d'Hôte at 6 o'clock 2 francs 50 cents. Very advantageous terms made by the month, &c. English French, and German spoken. Mrs. STEHR is English. [174.

HOTEL DU PALAIS (FAMILY HOTEL), 28, Avenue Cours de la Reine, near the Place de la Concorde, the Madeleine, and the Tuileries garden, in the centre of one of the finest Promenades of Paris. This Hotel, facing the south, and built after the English style, with only three storeys, is especially recommended for its situation. It contains 80 well-furnished rooms, and a large Saloon for the use of visitors. For 8 francs a-day, a well-furnished Room. Breakfast, Dinner, Wine, and service included. Arrangements made for longer stay on moderate terms. [175.

HOTEL LIVERPOOL,

11, Rue Castiglione, between the Tuileries Garden, the Place Vendôme, and the Rue de la Paix.

WELL FURNISHED LARGE AND SMALL APARTMENTS. FINE SITUATION.
MODERATE CHARGES. [176.

HOTEL CASTIGLIONE.

VISITORS to Paris will be glad to hear that the Hotel Castiglione, Rue Castiglione, which was shut up during the siege, has been re-opened; and visitors from England cannot do better than patronise that Hotel during their stay in Paris. The host, M. Lorraine, his wife, and servants, are most desirous for the comfort of the guests. English is spoken, and the meals are dressed and served according to the English manner. [177.

PARIS—Continued.

10—RUE CASTIGLIONE—10, PARIS. **FURNISHED APARTMENTS.**

JOHN ARTHUR & Co.,

Agents to the British and American Embassies,

BANK AND EXCHANGE OFFICE,

House, Estate, and General Commission Agents, and Wine Merchants.

All Information Gratis.—Established Thirty-eight Years. [178.

Just Published, Price One Franc.

"What Consumptive Patients should do,"

BY CHARLES RICKETTS, M.R.C.S.,

Surgeon Royal Artillery, formerly Editor of the "Indian Lancet," &c. To be obtained of the Author, 12, Boulevard Malesherbes, Paris, and at all Booksellers on the Continent. [179.

PAU.

GRAND HOTEL DE LA PAIX, Place Royale.—This first-class Hotel, beautifully situated in the middle of the town, with a splendid view of the Pyrenées, recommends itself by its comfort and good attendance. Large and small well-furnished apartments. Saloons and Rooms at moderate prices. Table d'Hôte. Restaurant à la Carte. Conversation Room, &c. Several languages spoken. [180.

GRAND HOTEL BEAU SEJOUR.—First-class Hotel, splendidly situated, commanding the most beautiful view over the neighbouring country and the Pyrenées. Well-furnished Apartments and Rooms, all in full south, very airy and quiet. The house is surrounded by a large and fine Garden. Tariff of charges in every room. English Family Hotel. [181.

HOTEL DE LA POSTE, Place Grammont.—First-class Hotel situated near the Castle. Large Apartments for Families. Restaurant à la Carte, and at fixed prices. Bed-room, Table d'Hôte, and Service at 10 to 12 francs per day. Arrangements made by week and by month. Reading-room and Billiard-room. South aspect. English and Spanish spoken. Mr. BORDES, Proprietor. [182.

31, Rue Porte Neuve. **MAISON SARDA.** Rue Porte Neuve, 31.

ENGLISH BOARDING-HOUSE, kept by J. SARDA (Courier), pleasantly situated in the best part of the town, commanding a splendid view of the Pyrenées, and well adapted for invalids, as each floor is fitted with balconies on the South. The Apartments have been newly fitted up with English comfort. Arrangements made by week, month, or season. Mrs. SARDA is English. [183.

PRAGUE.

HOTEL D'ANGLETERRE.—(Englischer Hof.) Proprietor, Mr. F. HUTTIG. This first-rate establishment is much frequented by English travellers for its moderate charges, comfort, and cleanliness. It is situate near the Railway Station and Post Office. Table d'Hôte, four o'clock. Dinner à la carte, or at fixed price at any hour. English Newspapers. English and French spoken. [296.

PRAGUE—Continued.

HOTEL DE L'ETOILE BLEUE.

THIS FIRST-CLASS HOTEL, situated within 100 mètres of the Station, is one of the finest of the town, very comfortable, and containing Rooms and Saloons for Families and Single Gentlemen. Table d'Hôte; Dinners private at any time. English and French spoken. London *Times* taken in.

Mr. W. ROTERMUND, Proprietor. [297.

GOLDEN ENGEL (Goldener Engel).

EXCELLENT HOTEL, NEWLY RESTORED.

Very well situated near the Railway Station, the Theatre, and Imperial Post Office.

English and French Newspapers. F. STICKEL, Proprietor. [298.

RAGATZ.

HOTEL TAMINA AND PENSION,

KEPT BY PERSONS OF GOOD FAMILY.

FIRST-CLASS HOTEL, combining every modern comfort; particularly recommended to English families. Very good situation. Fine view. Cold and Warm Baths. Pension until the 15th of June, at moderate terms. Open all the year.

223.] Apply to Mr. JAKLE, Director.

ROCHEFORT (BELGIUM).

HOTEL DE LA CLOCHE.

KEPT by Mrs. WINDART.—Well-situated Hotel, recommended for its good Table d'Hôte, choice wines, foreign beer, &c. The Apartments are well furnished and clean. Arrangements made with families. Reduced prices during the winter months. [60.

ROTTERDAM.

NEW BATH HOTEL.—Passengers and Families visiting or returning from the Rhine, will find the best of accommodation at this Hotel. It is near the landing and embarking place of the Steamboats, and offers great advantages from its proximity to the Quay. A person from the Hotel is always in attendance on the arrival of every Packet, to afford information and assistance. [61.

ADLER'S HOTEL DES PAYS BAS, situate in the most central part of the City, affords extensive and excellent accommodation for Families and Gentlemen. Large Dining-rooms for Table d'Hôte or Private Dinners. Upwards of Sixty Bedrooms, comfortably and elegantly furnished.

Mr. ADLER trusts his proverbial attention to his guests, and knowledge of the English Language, will continue to render him deserving of the patronage of English travellers. [62.

VICTORIA HOTEL.

THIS Hotel, opened in May, 1869, and built expressly for an English Hotel, is situated in the centre of the town (West End), on the most fashionable Promenade of Rotterdam, just opposite the landing-place of all the steamers to and from England. The rooms, spacious and airy, are elegantly furnished, and English travellers will find here every desirable comfort, combined with the most civil attendance and moderate charges. Table d'Hôte. Choice Wines. English Newspapers. English, French, and German spoken. Mr. T. TYSSEN will spare no pains to deserve the patronage of English travellers. [63.

ROTTERDAM—Continued.

HOTEL LEYGRAAFF (STADS HERBERG).—The above Hotel is delightfully situated facing the Park, the most fashionable Promenade of Rotterdam, in close proximity to the landing-places of the various steamers, and at no great distance from the Rhenish and Dutch Railway Stations. The arrangements of the establishment are especially adapted to tourists. Families desiring quiet, cleanliness, and civil and prompt attendance will have their views fully met. A capacious Concert Room and Billiard Table are attached. Table d'Hôte and Wines of the choicest vintages at moderate charges. English, French, and German spoken. No touters are employed by this hotel. [64.

ROUEN.

SMITH'S ALBION HOTEL.—This Hotel is situated on the healthiest part of the Quay, facing the Havre Boats, and commands the finest view of the valley of the Seine, and the splendid Scenery surrounding Rouen. Travellers will find at this First-rate and well-known old establishment, every comfort and attendance, so seldom met with on the Continent. Good French and English cooking. Wines of the best quality. Excellent "Table d'Hôte" at 6 o'clock. "Restaurant à la Carte." English and French Servants. [184.

GRAND HOTEL D'ANGLETERRE, on the Quay.—Mr. Léon Souchard, Proprietor, successor of Mr. Delafosse.—This Hotel is distinguished for the salubrity of its situation, &c.; and the new Proprietor has entirely re-fitted it, and added a very comfortable Smoking-room. It is situated on the Quay, facing the Bridges, and commands the finest view of the Seine, and the magnificent scenery encircling Rouen, that it is possible to imagine. Travellers will find at this first-rate establishment every comfort—airy Rooms, good Beds, Refreshments and Wines of the best quality at moderate prices. An excellent Table d'Hôte at six o'clock, price 3fr. 50c. Restaurant à la carte. Mr. Souchard speaks English, and has English servants. An excellent Descriptive Guide of Rouen can be had of Mr. Souchard. [185.

ST. LO.

HOTEL DU SOLEIL LEVANT.—Kept by M. DUPRE.—Very good Hotel, situated in the centre of the town, very near the Town Hall, surrounded with a beautiful garden, and commanding a most magnificent view of St. Lo and neighbourhood. Recommended for its comfort and moderate charges. [198.

SCHWALBACH (NASSAU).

HOTEL THE DUKE OF NASSAU,

Proprietor.—J. WILHELMY.

THIS FIRST-CLASS HOTEL, Patronised by the Nobility and Families of the first distinction in England and on the Continent, delightfully situated near the Mineral Springs, Baths, and Public Promenades, commanding fine views of the surrounding country, consists of suites of elegantly furnished apartments for Families and Gentlemen, replete with comfort and reasonable charges. Wines of the first vintage. The *Times* newspaper and *Punch* regularly taken. [299

HOTEL DE LA PROMENADE.—First-class Hotel, situated near the Royal Bath House on the Promenade, between the Wein and Stahlbrunnen. Baths of Mineral Water in the Hotel. Drawing-room. Large Dining-room. Reading-room. Carriages, &c. FERDINAND GREBERT, Proprietor. Exchange Office. ERNEST GREBERT, Correspondent of several English Banks. [300.

SEDAN.

HOTEL DE L'EUROPE (Patronised by H.R.H. the Prince of Wales and the King of Saxony).—J. Jacoupy, Proprietor. Excellent accommodation. English comfort. "Table d'Hote" and "Restaurant." Bass's and Burton Pale Ale. Best London Stout. Kinahan's LL Whisky. Well appointed equipages. English spoken. Omnibus to and from every train. Daily and weekly London papers. [186.

SPA.

HOTEL D'ORANGE, newly embellished and enlarged.—Extensively patronised by the first families. Situated near the Redoute, the Source, and Promenades; it affords the best accommodation. The Table d'Hôte enjoys a great reputation.

Mr. MULLER is also Proprietor of the Hotels "DE DOUVRES" and "DE LA PAIX," RUE DE LA PAIX AT PARIS. [65.

HOTEL D'YORK.—This Hotel is one of the oldest in Spa, and particularly frequented by English travellers, and the best in the locality. It is exceedingly well situated in the healthiest and pleasantest part of the town, close to the Redoute, the Promenades, and the Boulevard des Anglais. The apartments are comfortable, airy, and command the finest and most varied views of the mountains. The Omnibus of the Hotel runs regularly to and from the Railway Station, awaiting every Train. English, French, and American papers.

LARDNER, Proprietor. [66.

STRASBOURG.

HOTEL DE PARIS.—MR. EDWARD RUFENACHT, Proprietor of this unrivalled Establishment, respectfully offers his grateful acknowledgments to the English Nobility and Gentry for their continued patronage, and avails himself of this occasion to assure Travellers visiting Strasbourg that no efforts will be spared on his part to render their sojourn at the above Hotel both comfortable and satisfactory. Charges moderate. Omnibuses at the Station. [187.

HOTEL DE LA MAISON-ROUGE, GRAND PLACE, kept by Mr. FREYSZ. This old-established Hotel will be found equally desirable for families and single travellers, in consequence of its central situation, excellent accommodation, and moderate charges. Mr. Freysz, to accommodate his numerous guests, has entirely re-furnished the Hotel, and spares no expense nor pain to deserve the continuation of the patronage of English travellers. Table d'Hôte twice a day. Excellent Wines. Dinners and Breakfast *à la carte*. Omnibuses at the Station and Steamboats. [188.

HOTEL DE FRANCE,

PLACE ST. PIERRE LE JEUNE, 2.

Breakfast, Dinner, &c., at any hour. "Restaurant à la Carte." L. OSTERMAN, Proprietor. [189.

STUTTGART.

HOTEL MARQUARDT

IS situated in the finest part of the town, in the beautiful Place Royal, near the Railway Station, the Post-office, the Theatre, the Royal Gardens, opposite the Palace, and facing the new Odeon. This Hotel will be found most comfortable in every respect, the apartments are elegantly furnished, and suitable for families or single gentlemen. Tables d'Hôte at 1 and 5 o'clock. French and English newspapers. Gme. Marquardt, Proprietor. [361.

TARASP-SCHULS (ENGADINE, SWITZERLAND).

TARASP-SCHULS BATHS,

4,000 feet above the level of the Sea. The strongest alcaline waters in Europe, renowned for their efficacy in a great number of diseases. The Baths are open, and cures commence on the 13th of June. Daily communication with all the surrounding places. Apply to the direction of Tarasp-Schuls Kurhause. [224.

TOURS.

THE HOTEL DE L'UNIVERS, CHEREAU DUCHEMIN, Proprietor.—One of the first Hotels between Paris and Madrid, is situated on the Boulevard, in the prettiest and most agreeable part of the town, close to the Railway Station. The comforts of this Establishment correspond with the splendour of the exterior. The large and small apartments are equally well furnished, and kept with the greatest care. There is a Reading-room in the Hotel, supplied with French and Foreign Newspapers. An excellent Table d'Hôte at half-past 5. Omnibuses to and from every Train. English spoken. [190.

TREVES, ON THE MOSELLE.

Route from London to Brussels, thence by Great Luxemburg Railway.

No other City of Germany or Northern Europe possesses such extensive Relics of Antiquity.

THE HOTEL DE TREVES is a first-rate house for Families and Gentlemen; the accommodation is most comfortable and elegant, and the charges not unreasonable. Moselle Wine of the best quality. [59.

ULM.

HOTEL DE RUSSIE (RUSSISCHER HOF).—CARL HEINRICH, Proprietor. This splendid and first-rate Establishment, situated opposite the Post Office, twenty paces from the Railway Station, and close to the Promenade, is elegantly and comfortably furnished. Employs first-rate cooks. Foreign papers of all sorts. Charges moderate. Advantageous arrangements made with Families or Single Persons remaining for a period. [302.

VEVEY (SWITZERLAND).

HOTEL MONNET, dit des 3 Couronnes. MESSRS. SCHOTT & CO., Proprietors, and successors to Mr. Monnet. This large and first-class establishment, situated close to the Lake, affords superior accommodation for Families and Gentlemen. It is extensively patronised for its comfort and cleanliness. Persons remaining some time will find this a most desirable residence; and from October 15 to June 1, they can live here moderately *en pension*. Reading Room well supplied with papers. All languages spoken. [225.

HOTEL D'ANGLETERRE,

(FORMERLY HOTEL SEEN),

FIRST-CLASS HOUSE, newly re-organised, situated on the banks of LAKE GENEVA, in front of the new Steamboat Landing-place. Table d'Hôte. Restaurant à la carte. Board during the winter. Baths at the Hotel. Omnibus of the Hotel at the Railway Station. C. HAACK, previously of the Hotel de la Métropole, Geneva. [226.

GRAND HOTEL DE VEVEY,

OPENED FEBRUARY, 1868.

FIRST-CLASS HOUSE. Splendid situation, in the midst of a large park, on the Lake shore. Magnificent view in all directions. Baths in the Hotel. Lift. Telegraphic Bureau. Landing-place for the Lake Steamers. Omnibus at the Railway Station. Board during the winter season. [227.

GRAND HOTEL DU LAC, ED. DELAJOUX, Proprietor.—This first-class Establishment is particularly recommended for its good accommodation and beautiful situation at the entrance of all the most frequented promenades, in one of the most airy and salubrious parts of the town. It contains 150 Rooms and Bed-rooms, a Dining-room, remarkable for its beauty, and comfortable apartments and saloons. Excellent *Cuisine*. Very good *Pension* in winter. English spoken. [228.

VICHY LES BAINS (FRANCE).

GRANDHOTEL DES AMBASSADEURS, Situated on the Park.—This magnificent Hotel is now one of the first in the town. It is managed in the same style as the largest and best hotels on the Continent. By its exceptional situation, the house presents three fronts, from which the most beautiful views are to be had: and from its balconies is heard the excellent Band of the Casino. The Hotel contains 200 Rooms, 20 Saloons a Saloon for Banquets, and a large and fine Dining-room, a Smoking-room, and a Billiard-room. Large and small apartments for families. English and Spanish spoken. Interpreter. [191.

GERMOT-GRAND HOTEL DU PARC, facing the Baths and the Park. As Paris, Lyons, and Marseilles, Vichy has its Grand Hotel. The GRAND HOTEL DU PARC, at Vichy, for its comfort and elegance, leaves nothing to be desired. Suites of Apartments; Private Pavilion for families. Carriages and Omnibuses at each Train. [192.

GRAND HOTEL DES PRINCES.—FAVIER-NAUD, Proprietor.—This hotel is situated between the two parks, in the Rue du Parc, overlooking the casino and bath establishment. It has spacious apartments, with attendance of the best description, and a Table d'Hôte is held daily. It offers all the comfort and advantages of a private house, and has been recommended in Murray's Hand-Book to English Tourists and invalids. Omnibus belonging to the hotel conveys travellers to and from the railway terminus at every train. [193.

GRAND HOTEL DE CHERBOURG.—F. VUFFRAY & SISTER beg to inform the nobility and gentry, and their numerous customers, that their Lease at the Hotel des Deux Mondes having expired, they have taken the above Hotel, which is admirably situated on the Park, facing the Casino. The Hotel has been newly furnished, and entirely restored, and it will be their study to give satisaction. Large and small apartments and single rooms. Table d'Hôte and private Dinners. English spoken. [194.

VIENNA.

THE EMPRESS ELISABETH HOTEL.—KAISERIN ELISABETH.—JOHANN HEUGL, Proprietor. This Hotel is situated in the centre of the Austrian capital, near St. Stephen's Square, and much frequented by English and American families for many years past; has been entirely and thoroughly repaired, and all its apartments newly and elegantly furnished by its new proprietor. Handsome dining-rooms, and dining-hall, with garden, reading and smoking-rooms, have been added. English, American, and French papers on file. Private dinners and *à la carte* at all hours of the day. English waiters and commissioners in attendance. Charges moderate. *Cuisine* superior. [303.

HOTEL OF THE GOLDEN LAMB.—Leopoldstadt. Proprietors, J. & F. Hauptmann. The hotel is situated in the most healthy part of the Austrian capital, in the Tagerzeile, leading to the Prater Strasse, the fashionable promenades. It commands fine views of the banks and quays of the Danube, and is close to the piers of the Hungarian and Turkish steamers, as well as to the northern railway station. It has 160 elegantly furnished rooms, forming suites of comfortable apartments for large and small families. The cuisine is excellent. *Times, Galignani's Messenger*, American, French, Italian, and all German newspapers. Baths, Stable, and Coach-house. English spoken by all the servants. [304.

9, Karnthner Ring. **GRAND HOTEL.** 9, Karnthner Ring.

THIS SPLENDID FIRST CLASS HOTEL, newly built, is most advantageously situated in a central and salubrious position on the Ring, in the immediate vicinity of the new "Grand Opera," and offers both to Families and Single Persons every possible accommodation combined with elegance and comfort. [305.

WIESBADEN, BATHS OF.

FOUR SEASONS HOTEL & BATH-HOUSE—HOTEL ZAIS.—Docteur ZAIS, Proprietor. A first-class Establishment, in the best and the most delightful situation, forming the corner of the great Square, opposite the Kursaal, the Theatre, the Promenades, close to the Boiling Spring, the Drinking Gallery, and very near the new English Chapel. The Hotel contains two hundred large and small apartments, newly furnished in the most elegant and comfortable style. The Bathing Establishment is fitted out with the best accommodations, and supplied from a very powerful hot Mineral Spring. Table d'Hôte at One and Five o'clock. Large Stock of the choicest Hocks for wholesale. [67.

VICTORIA HOTEL, recently much enlarged by a new Bath-house adapted to it, is now a first-class Hotel, equal to any on the Continent. This unrivalled and admirably conducted Hotel continues to enjoy an extensive and high reputation among English families and travellers of all nations. Its situation, facing the Station, and its spacious Terrace, command a fine view of the Promenade, &c. Beautiful Dining-room. 225 well-furnished Apartments, and Bedrooms and Bath-rooms. Drawing-room for Ladies. Smoking and Billiard-rooms; well-supplied Reading-room. Excellent accommodation; good attendance. Tables d'Hôte at 1 and 5 o'clock. [68.

ROSE HOTEL AND BATH HOUSE, HAEFFNER and Co., Proprietors.—This first-rate Hotel, newly enlarged, close to the Cursaal and the Theatre, surrounded by its extensive beautiful gardens, and the newly-erected Drinking Gallerie (Trinkhall), is the only Hotel supplied with Baths from the principal Spring (Kochbrunnen). Quiet and airy situation, extreme cleanliness, with English comfort and reasonable charges. Ladies' Drawing-room, Smoking-room, and well-supplied Reading-room. See Murray's Hand-Book, 1860, page 501. English *Times*, French and German papers. Tables d'Hôte at 1 and 5 o'clock. [69.

ENGLISCHER HOF—HOTEL D'ANGLETERRE; Proprietor, Jos. BERTHOLD, near the Promenade and Kochbrunnen. Mineral Water Baths supplied by the Kochbrunnen; large and small Apartments for Families, and excellent Bedrooms for single Gentlemen. This House has been known for many years among the *élite* of English Visitors to Wiesbaden, and it is still conducted in its ancient style of comfort and elegance. Highly recommended by the author of the "Bubbles of the Brunnens of Nassau," and Murray's Hand-Book. Price very moderate. After the season, Apartments, including kitchen, &c., are let at this Hotel on the same terms as private apartments in the town. [70.

RHEIN HOTEL AND BATH.

FIRST-CLASS new House, exceedingly well-situated, just opposite the Railway Station, and combining every comfort with moderate charges. Pension in winter. G. HERBSTER, Proprietor. [71.

WILDBAD.

HOTEL KLUMPP,

Formerly HOTEL DE L'OURS,

Mr. WM. KLUMPP, Proprietor.

THIS first-class Hotel, containing 36 Saloons and 170 Bed-rooms, with a separate Breakfast and new Reading and Conversation Rooms, as well as a Smoking Saloon, and a very extensive and elegant Dining Room, an artificial garden over the river, is situated opposite the Bath and Conversation House, and in the immediate vicinity of the Promenade. It is celebrated for its elegant and comfortable Apartments, good *Cuisine* and Cellar and deserves its wide-spread reputation as an excellent Hotel. Tables d'Hôte at 1 and 5 o'clock. [3

WILDBAD—Continued.

HOTEL BELLE VUE,
BY MR. STOCKINGER.

THIS first-class Hotel, beautifully situated at the entrance of the Promenade, within one minute from the Baths, and three minutes from the new English Church, is much patronised by the Nobility, Clergy, and Gentry, and is frequently honoured with the visits of Princes. It is celebrated for its cleanliness, good attendance, and moderate charges. The *cuisine* department, as well as the qualities of the Wines, will offer satisfaction to the most fastidious taste. Excellent Sitting and Bed Rooms, furnished with English comfort; Conversation and Reading Rooms; Smoking Room; Ladies' Music Room. *Times* and other foreign papers taken in. An Omnibus of the Hotel meets every train during the season. [307.

WURZBURG.

HOTEL DE RUSSIE.—This old-established Hotel, fitted up in a first-class style, is most centrally situated, close to the Royal Palace, the Theatre, &c., and the nearest to the Station. It is provided with every comfort, and contains 72 well-furnished rooms, a Reading-room, Smoking-room, and Ball-room. Mr. BURKERT, the Proprietor, endeavours by the most strict attention to deserve the patronage of English travellers. Arrangements are made for a protracted stay. Excellent *cuisine*. Choice selection of Wines. Carriages. Omnibuses at the Station. [308.

ZURICH.

HOTEL BAUR (en Ville),

Bahnhofstrasse, Mr. F. Ziesing, Proprietor.

THIS house is one of the best first-class Hotels in Switzerland; recommend itself for its comfort, elegance, and moderate charges. From the terrace of the Hotel, th most beautiful views are to be obtained. Reading Saloon, supplied with Newspapers, Books, &c. [22



JOSEPH GILLOTT'S
STEEL PENS.

Sold by all Dealers throughout the World.

ABERDEEN POLISHED GRANITE MONUMENTS,
FROM £5.



LETTER CUTTING ACCURATE AND BEAUTIFUL.
Best Quality Granite and Marble Work of all kinds.
Iron Railings and Tomb Furnishings fitted complete.
Plans, Prices, and Carriage-free Terms to all parts of the World, from

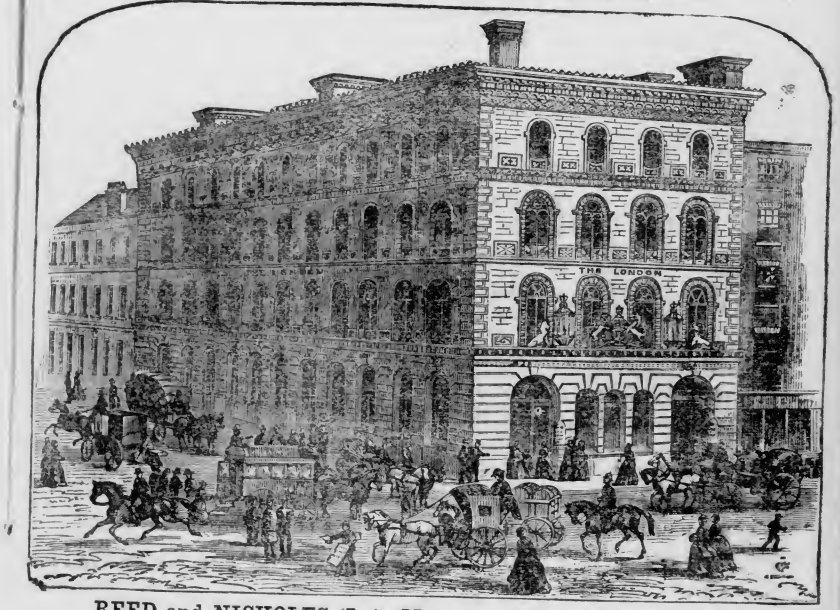


LEGGE, SCULPTOR,
ABERDEEN, SCOTLAND.

GRAND RESTAURANT,

"THE LONDON,"

191, FLEET STREET, TEMPLE BAR.



REED and NICHOLES (Late Manager and Chef of the London Tavern), Proprietors.

The famous London Dinner, at 3s., consisting of Two Soups, Two Fish, Two Entrées, Joint and Poultry, Sweets, Cheese, &c., served from 4 till 8. Dinners from the Joint, including Vegetables and Cheese, at 2s., served from 1 till 8. Dinners a la Carte. Dinners for large or small parties, in private rooms, from 5s. per head.

LADIES' DINING ROOMS AND LAVATORIES.

A HANDSOME SMOKING AND BILLIARD SALOON.

OPEN ON SUNDAYS FROM 4 TILL 8.

[Lo.-16.

WILDBAD—Continued.

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BY MR. STOCKINGER.

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ABERDEEN POLISHED GRANITE MONUMENTS,
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LETTER CUTTING ACCURATE AND BEAUTIFUL.
Best Quality Granite and Marble Work of all kinds.
Iron Railings and Tomb Furnishings fitted complete.
Plans, Prices, and Carriage-free Terms to all parts of the World, from

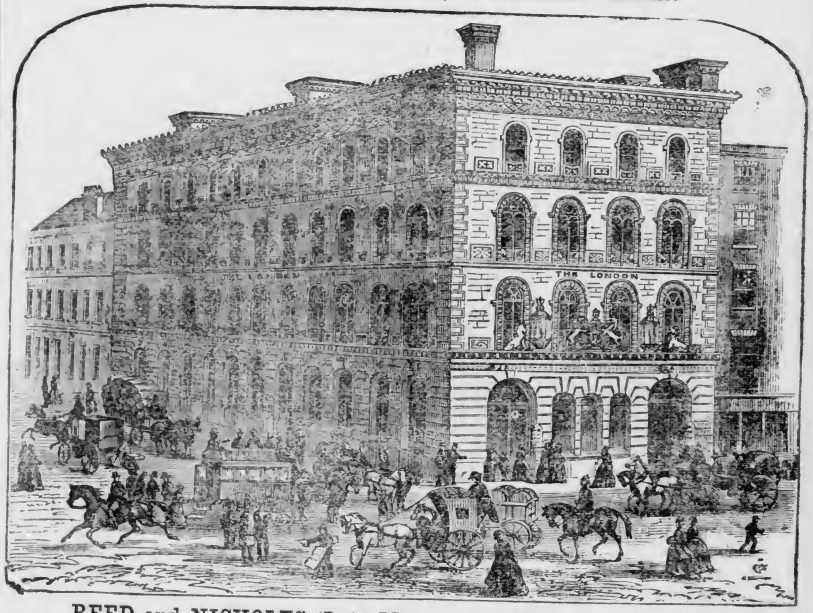
LEGGE, SCULPTOR,
ABERDEEN, SCOTLAND.



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The famous London Dinner, at 3s., consisting of Two Soups, Two Fish, Two Entrées, Joint and Poultry, Sweets, Cheese, &c., served from 4 till 8. Dinners from the Joint, including Vegetables and Cheese, at 2s., served from 1 till 8. Dinners a la Carte. Dinners for large or small parties, in private rooms, from 5s. per head.

LADIES' DINING ROOMS AND LAVATORIES.

A HANDSOME SMOKING AND BILLIARD SALOON.

OPEN ON SUNDAYS FROM 4 TILL 8.

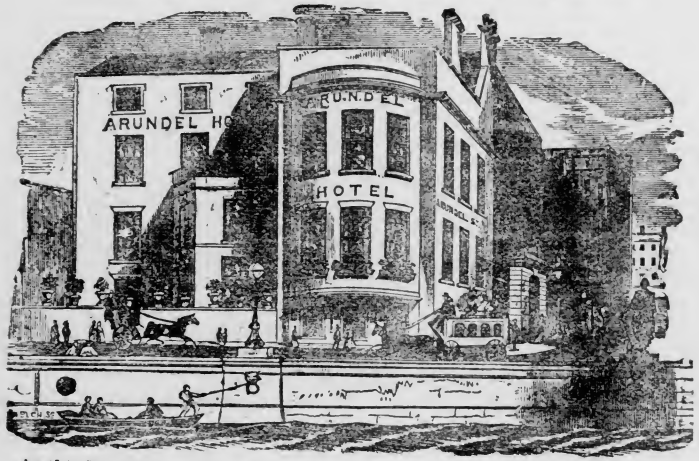
[Lo.-16.

ARUNDEL PRIVATE HOTEL,

13, 14, 19, 20, & 26, ARUNDEL ST., STRAND, W.C.,

Passengers travelling from any part of the NORTH, SOUTH, or WEST OF ENGLAND, can arrive at the

TEMPLE STATION (next door to this Hotel).



At this Establishment (now the largest of the kind in London), the charge per day, including Breakfast, Luncheon, Dinner (5 courses), and Tea, a good Bed Room, use of well-appointed Sitting Rooms overlooking the NEW VICTORIA EMBANKMENT, is **6s.**

This Hotel is largely patronised by Professional Men and Officers of both Services and their Families, for whom it is especially adapted, the Rooms being large and scrupulously clean.

PRIVATE SITTING ROOMS, FROM 2s. 6d. PER DAY.

Service, 1s. per day. No other extras.

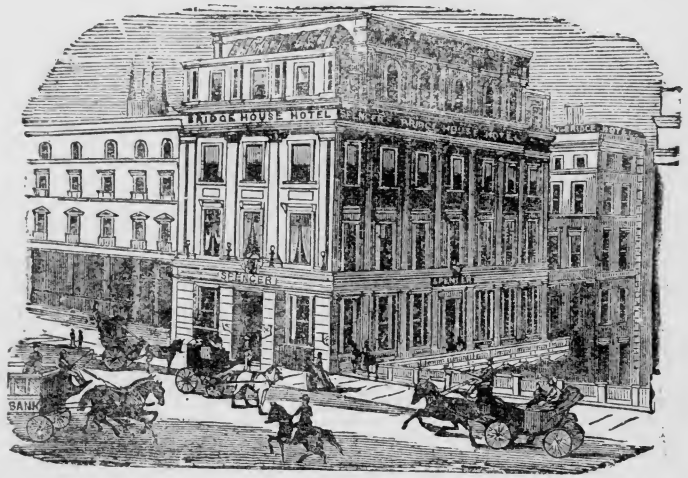
A BROUGHAM KEPT.

HOT AND COLD BATHS. A NIGHT PORTER.

Ici on parle Francais. Man spricht Deutsch. [Lo.-15.

BRIDGE HOUSE HOTEL,

LONDON BRIDGE, S.E.



OPPOSITE

The South Eastern, London Brighton and South Coast, Crystal Palace, and North and Mid Kent Railways.

Coffee Room for Gentlemen in which the Dining is unsurpassed.

SPECIAL COFFEE ROOM FOR LADIES AND FAMILIES.

Billiard and Smoking Rooms. Comfort and Cleanliness undeniable.

En face de la Station des Chemins de fer pour Douvres et Brighton. Pour Familles et Gentilhommes. Salon pour Dames. On Parle Française. Concierge de Nuit.

Gegenüber dem Bahnhofe der Dover und Brighton Eisenbahn. Für Familien und Herrschaften Salon für Damen. Man spricht Deutsch. Nachtportier.

This Hotel has great facilities for large or small Parties, Meetings, Charitable Institutions, Wedding Breakfasts, Public Dinners, Balls, Soirees, &c.

The Assembly Room is capable of seating upwards of six hundred persons.

For parties arriving from or departing to the Continent, the Hotel is allowed to be, in real domestic comfort, one of the best in the Metropolis, possessing the advantage of a moderate scale of charges, which, with its excellent *cuisine*, and the care and attention shown to guests, justifies the preference accorded to it. Tariffs on application to

Lo.-309.]

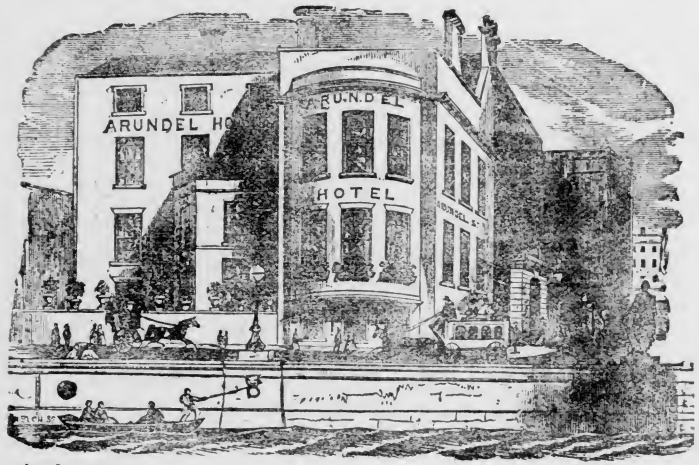
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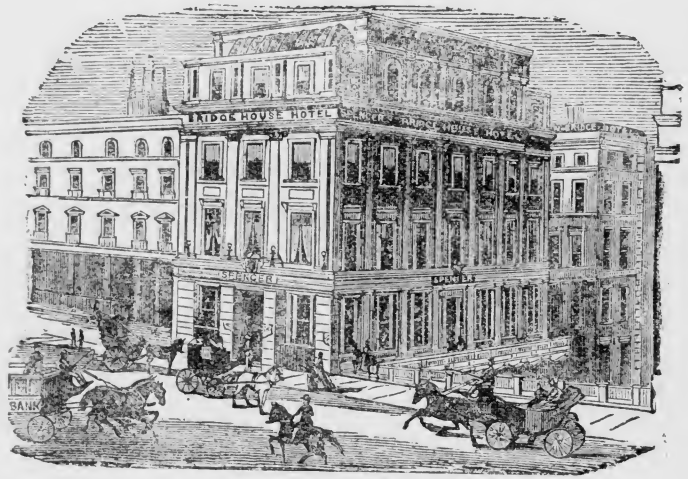
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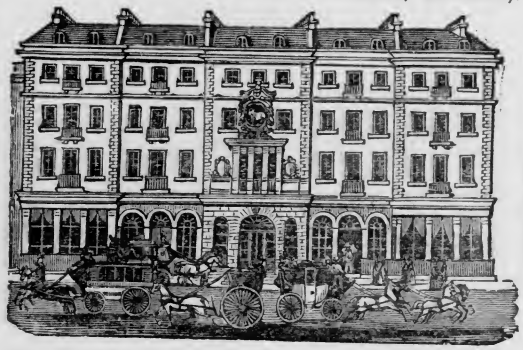
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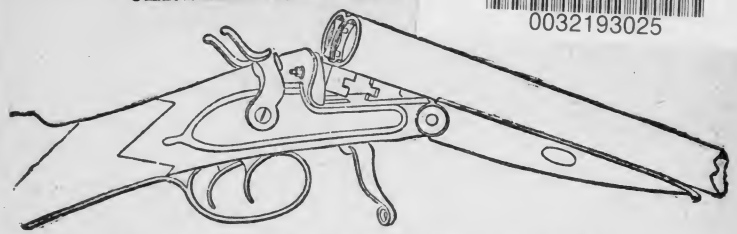
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